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## ABRAHAM BOSSE

(1602-1676)

A superb collection of 351 engravings by Abraham Bosse, the most popular and best known illustrator of the time of Richelieu and Mazarin, was displayed in October & Nov., 1951, at the gallery of Pierre Berès, Inc., in New York. Bosse, more than any other printmaker of his age, was the careful observer, the faithful memorialist, the living mirror of the era of Louis XIII. With a frank and penetrating look, he records the activities of the people around him, eating, drinking, making merry. He shows the preparation of marriages, the birth of children, classrooms with boys and girls standing on their desks, etc. The fine gentlemen and wealthy ladies in lace and frills, walking into their classical gardens or playing chamber music are portrayed with truth and art. On the other hand, Bosse also depicts prisoners, the poor, tradesmen fitting shoes, selling books and fans, bakers pushing cakes into the oven, etc. Even his own trade is lovingly detailed in scenes presenting etchers, engravers, their helpers and customers.

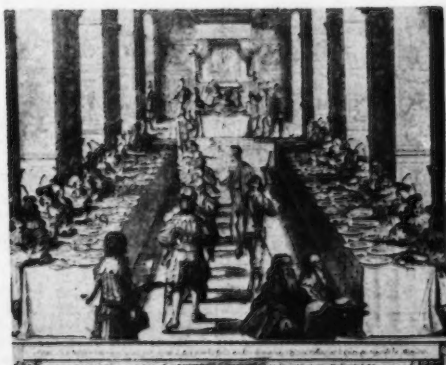
Besides being the great expert in printmaking, Bosse was a master teacher of drawing and engraving. His manual, *DE LA MANIERE DE GRAVER A L'EAU-FORTE* was considered the main authority in the field for so long a time as the early 19th C. and is still esteemed one of the best treatises on the subject ever written.

The exhibition at the Berès gallery included Bosse's portrayals of the trades (sculptor, engraver, etcher, pastry-cook, shopkeeper, shoe-maker, physician, peddler, etc.); scenes of state occasions (wedding of Wenceslas III, the banquet of the Knights of the Order of the Holy Ghost), domestic scenes (peasant wedding, going to church, childbirth, children in school, etc.), soldiers, beggars, courtiers, and the whole animated kaleidoscope of the 17th C. in France.

Also displayed were the illustrated books for which Bosse received wide acclaim (Virgil's *AENEID*, Chapelain's *FUCELLE*, Desmarets' *ARIANE*, etc.), and the books which he wrote on the art of printmaking.

Bosse was the first engraver to present the full range of contemporary society in its true dress and appearance. He was by far the most popular book illustrator of his time and with Callot and Nanteuil is considered one of the three great French printmakers of the 17th century.

Two of Bosse's prints, much reduced in size, are reproduced on this page.



"HE MUST EVER ACKNOWLEDGE HIMSELF TO OWE ALL THINGS."

Your Editor is deeply grateful to many readers for their generous response to the plea made in the last issue for support to avert the impending bankruptcy of the NEWS. We are not yet fully rescued, but, thanks to new subscriptions and several small but very welcome gifts, the immediate crisis has passed, and there is good reason to believe that the NEWS will become self-supporting by the end of 1952.

YOU can help by urging your colleagues and friends to subscribe, by renewing your own subscription, by giving subscriptions as gifts.

IX-4

French, J. Milton, *The Life Records of John Milton*, Volume I 1608-1639, Volume II 1639-1651, Rutgers University Press, 1949 & 1950.

Milton

For years Professor French has been adding to our knowledge of Milton's life and bibliography. Bit by bit he has filled in gaps as a result of his patient and thorough scrutiny of church registers, state documents, and legal papers. His *Milton in Chancery* (1939) presented the full record of of Milton and his father in the courts by means of copiously documented accounts of the numerous actions they brought or defended in the course of their business transactions or their family affairs. The book is so full and so detailed that, in all likelihood, it will remain definitive in its sharply limited field.

The volumes now under consideration, the first two of a projected four, are a logical continuation of Professor French's earlier work and an outstanding contribution to Milton scholarship. With any revisions that later discoveries may add the work will certainly remain a basic tool for all serious Milton scholars.

As the title indicates, the work is not a biography. It is rather a full presentation of the materials of biography. It supplements rather than supplants Masson, and it is far more conveniently arranged than that monumental compendium. For reasons of his own the author has reserved the facts of Milton's ancestry for an appendix to Volume IV. He begins, therefore, with the day of birth in 1608 and, thereafter, in strict chronological order, he records, year by year, month by month, and day by day, the known facts of Milton's own life, pertinent information about his family and friends, notes on his reading, details of his bibliography, the progress of his writing, in short every item of information that contributes to our knowledge of Milton's life and background.

The task the author set himself is one of great magnitude and also one demanding the closest attention to detail. He has met all its demands. Nothing necessary to the attainment of the broad purpose has been overlooked and every entry is documented fully and precisely. For each item the primary source is quoted in *extenso* and any significant later source is added together with such comment of his own as the author deems necessary. When documents are in a foreign language he gives both the original and a translation, usually his own. In addition to documented facts he lists what seem valid conjectures, which he examines carefully. He includes also invalid conjectures, false inferences, innocent errors, and deliberate mis-statements. By thorough analysis he shows why all these are not acceptable as source material for Milton biography. He explains their inclusion in an introductory statement of his method. He believes, quite rightly, that it is better to record and refute them than to have other scholars come upon them elsewhere and be misled.

Each volume is indexed separately and very fully. The arrangement of the material within its calendar frame is clear, and Professor French's own comments are not only informative but well phrased. The books are beautifully printed and handsomely bound. The only illustrations are frontispiece portraits of Milton at ages suitable to the periods covered by the several volumes.

The work adds great luster to American scholarship. It is done in a Miltonic spirit of high seriousness but its heavy documentation does not make it ponderous, and the author's own commentary is free of the downright bad writing that mars so much scholarly writing in this country. If he himself does not want to write a new biography of Milton, he has certainly paved the way for the scholar who does.

Donald A. Roberts  
The City College, New York

John Milton, *Areopagitica and Of Education* (ed. George H. Sabine), New York, Appleton-Century-Crofts, 1951.

Milton

George H. Sabine has edited for the Grofts Classics series Milton's *Areopagitica, Of Education*, and, very appropriately for a writer whose pronouncements rarely were divorced from his immediate affairs, the autobiographical passages from *The Reason of Church-Government, An Apology for Smeectymnus*, and *The Second Defense*. Sabine's notes will be extremely useful to the undergraduate; his compact introduction neatly phrases the contradictions in Milton's thought that strangely harmonize the "passion of the Hebrew prophet, the Protestant sense of the immediacy of God, and the free intelligence of classical antiquity."

Harriet Zinnes -- Queens College

BRITAIN

Edited by Albert C. Hamilton -- Jesus College, Cambridge

ABERDEEN UNIVERSITY REVIEW

Reid the anatomist

G.A.G. Mitchell, "A Seventeenth Century Anatomist: Alexander Reid (1580-1641)", *AUR*, 33(1949-50), 256-62.

A short history of the life and writings of the well-known anatomist, physician and surgeon in London in the early 17th century. Reid exercised a considerable influence on contemporary thought through his lectures and writings.

ANGLIA

Milton: cosmology

E. Mertner, "Die Bedeutung der kosmischen Konzeption in Miltons Dichtung", *Ang.*, 69(1950), 105-134.

A general account of Milton's cosmological thought in both poetry and prose. "Wie selten eine grosse Dichtung symbolisiert das Epos nicht nur im Stoff, sondern auch in seiner Konzeption eine entscheidende Wendung in menschlichen Denken".

BRITISH MEDICAL JOURNAL

Harvey & scholasticism

J. Young, "William Harvey and the Scholastic tradition", *BMJ*, Oct. 6, 1951, 807-11.

The writer stresses Harvey's relation to Aristotle, his conservatism, and his medieval outlook.

CHURCH QUARTERLY REVIEW

Gambling

T. Wood, "The 17th-Century English Casuists on Betting and Gambling", *QR*, 149(1949), 159-174.

The arguments of Faylor, Perkins, Baxter, Ames, and Robert Sanderson against gambling, and yet their qualified rejection of it. Each agrees that circumstances may be such that its practice would be innocent.

F.H. West, "A Nottinghamshire Parson in the 17th Century", *QR*, 151(1951), 1-13.

A country clergyman

William Sampson, rector of Clayworth from 1672-1701. His Rector's Book "gives a vivid picture of the life of a country clergyman and his parish at the end of the 17th century".



Puritanism: law and liberty

CONGREGATIONAL QUARTERLY

G.F. Nuttall, "Law and Liberty in Puritanism", *CQ*, 29(1951), 18-28.

The writer discusses the problem of the relation between law and liberty in the early 17th century. "What we have seen has been a period of acute sensitiveness to the elements of law found in Scripture followed by a series of attempts by radical Puritans to reduce the sphere and influence of law in Christian faith and experience, and to increase the sphere of liberty".

CYMRUDDOVIAN SOCIETY TRANSACTIONS

Stuart Wales

A.H. Dodd, "The Pattern of Politics in Stuart Wales", *CST*, 1948, 8-91.

A full and interesting treatment of the subject. "Welsh politics of the 17th century have generally been taken as a pale reflection of English politics and her politicians as little more than hangers-on at the skirts of English factions. For the post-Restoration period ... this can be done without any serious distortion; for pre-Cromwellian Wales it obscures the essential character of a period when the Welsh gentry, educated by the Tudors into a sense of active British (as distinct from exclusively Welsh) citizenship, entered into the broader fields of politics then opened to them with vigour, independence, and understanding."



BRITAIN

## THE EAGLE

Jessey - anti-paedobaptist

A.H.D., "Henry Jessey", *Eagle*, 54(1949), 1-6.A short account of "that man of God Mr Jessey, an anti-paedobaptist of long standing", author of numerous religious works including *The Exceeding Riches of Grace Advanced*.C. Smyth, "John Williams (1582-1650)", *Eagle*, 54(1951), 225-242.

Early Stuart Church

A tercentenary commemoration sermon on the life of Archbishop Williams based on Hackett's biography, *Scrinia Reserata* (1693). "If we wish to learn what were the normal and normative conditions in Church and State under the early Stuarts, we shall find the lives of men like Williams ... more informative and less misleading than the biographies of Laud and Strafford".K.M. Burton, "Cambridge Exercises in the Seventeenth Century", *Eagle*, 54(1951), 248-258.

Academic Exercises

Cambridge education in the 17th century described from two manuscripts in the library of St. John's College, one by an early 17th century don, Alexander Bolde, and the other by a late 17th century student, J. Allsop. The latter is a commonplace book that includes a list of his own books. Only 3 17th century English poets were mentioned: Flatman, Oldham, and Aphra Behn. Milton was represented only by his assault on Salmasius. Bolde's manuscript records 14 full-dress speeches of various lengths upon such topics as "it is not certain whether the number of men or of angels are greater". Miss Burton reproduces almost the whole of his speech on the theme "Matter does not stir unless it is moved". The manuscript includes a list of questions debated by the Doctors of Theology upon topics which were of vital interest between 1615 and 1625: the relation between Church and State, and the principles which distinguished the Anglican Church from Puritanism on the one hand and Roman Catholicism on the other.

## ENGLISH STUDIES

Chapman

W. Schrickx, "George Chapman's Borrowings from Natali Conti", *ES*, 32(1951), 107-112.

Some hitherto unnoted passages.

## THE FRIENDS' HISTORICAL SOCIETY JOURNAL

H.J. Cadbury (ed.), "Letters to William Dewsbury and Others", *FHSJ*, Supplement 22 (1948), 65pp.

Yorkshire Quakers

Selected letters to the Yorkshire Quaker leader who travelled about England in the middle 1650's.

## GLASGOW MEDICAL JOURNAL

Browne

H.S. Carter, "Sir Thomas Browne and his Books", *GMJ*, 31(1951), 19-21.

A general account of his writings, interesting and informative although nothing original.

## GRAYA

Gray's Inn

Sir Leonard Stone, "Nicholas Parry and Simon Segar", *Graya*, 34(1951), 79-93.

Two who served Gray's Inn: Simon Segar was Butler and Librarian from 1670 to 1676. (Nicholas Parry was his brother-in-law) His books and pamphlets from the records of Gray's Inn are preserved in the B.M.

## JEWISH HISTORICAL SOCIETY OF ENGLAND

Rev. S. Levy, "English Students of Maimonides", *JHS*, 4(1942), 61-84.

Maimonides in England

Extracts from inedited manuscripts relating to Maimonides including: Ralph Skynner's Letters to Ussher (c. 1624), Wm. Norwich who published a Latin version of Maimonides in 1631, Edmund Pococke who edited portions of Maimonides' Commentary in 1655, and Humphrey Prideaux who published the Hebrew text of Maimonides with a Latin version and notes in 1679. The article includes an account of the interest in Maimonides in Oxford during the 17th century, and extracts from the work of Thomas Hyde (1656-1703) who issued a prospectus for a proposed edition of the *Guide to the Perplexed* in 1690.

Judaizing

H.E.I. Phillips, "An Early Judaizing Sect", *JHS*, 15(1939-45), 63-72.An account of the existence of a sect in the early 17th cent. which observed Jewish practices. The clue to their existence is given by Fuller in his *Church History*.

BRITAIN

ed. A.C. Hamlin

CONTINUED

## JOHN RYLANDS LIBRARY BULLETIN

17C English Mss.

F. Taylor, "Hand-list of additions to the Collection of English Manuscripts in the Library", *JRL*, 34(1951), 191-240.

This handlist covers 1937-1951 and includes the correspondence and papers of Sir Robert Clayton, Lord Mayor of London from 1679 to 1680, a volume of sermons which the Puritan divine William Benn (d. 1680) delivered in 1661 and 1662, and a folio containing the works of Richard Lancaster.

## JOURNAL OF ECCLESIASTICAL HISTORY

Baxter

G.F. Nuttall, "Richard Baxter's Correspondence: a preliminary survey", *JEH*, 1(1950), 85-95.

An account of the whereabouts of Baxter's correspondence (over 1000 letters), the greater part of which is but little known. "If reduced to order and clearly summarized it should contribute not a little to our better understanding of the religious life and thought of his time".

L.F. Solt, "John Saltmarsh: New Model Army Chaplain", *JEH*, 2(1951), 69-80.

Saltmarsh

An examination of his writings. "Although Saltmarsh probably found little precedent for his own political ideas in the spiritual conception of Free-Grace (with the possible exception of his final episode with the Army), nevertheless, this religious doctrine, when loosed upon those untrained in theological discourse, may well have unintentionally provided a spiritual basis for liberty, equality, and individualism within the political sphere of the Army. If these concepts were integral to Baxter's version of 'State Democracy', then Saltmarsh was certainly one of those men who contributed to political democracy through religious heterodoxy."

## HISTORY TODAY

Rubens

M. Jaffe, "Charles I and Rubens", *HT*, Jan. 1951, 61-73.

Rubens' visit to England in 1628 and his paintings commissioned by the court.

H. Trevor-Roper, "Bikon Basilike: the Problem of the King's Book", *HT*, Sept. 1951, 7-12.

Bikon Basilike

A summary of its history. "The hero if it, in a sense, is Gauden who for so long has been vilified by both parties. In fact, as he claimed, Gauden was the author of that great literary triumph."

## HUGENOT SOCIETY'S PROCEEDINGS

Cromwell &amp; Geneva

B. Gagnebin, "Cromwell and the Republic of Geneva", *HSP*, 18 (1948), 158-180.

This paper deals with the relationship between Geneva and England in the time of Charles I and Cromwell. Documents, mostly unpublished, in the State Archives at Geneva and in the British Museum were consulted.

## THE LIBRARY

Separatists in Amsterdam

A.F. Johnson, "The Exiled Church at Amsterdam and its Press", *Lib.*, 5(1951), 219-242.

A full bibliographical account of the books printed by Giles Thompson between 1604 and 1622 written by members of the Barrowist or Separatist Church at Amsterdam, together with a list of books printed by Thompson's successors from 1623 to 1635.

## LIVE AND LETTERS

Milton: sonnets

P. Hellings, "A Note on the Sonnets of Milton", *L&L*, 64(1950), 165-169.

The writer maintains that Milton's sonnets "are based upon speech and at the same time are constructions of language".

## LISTENER

Cromwell

A. Ashley, "Oliver Cromwell: the Spiritual Anarchist", *Li.*, 46(1951), 373-422.

Cromwell is praised "because he honestly struggled to encourage and sustain liberty of conscience".

## THE MINT

## English Literature

Douglas Bush, "Seventeenth Century Authorship", *Mint*, 2(1948), 138-151.

Professor Bush discusses the economic situation of some 17th century writers and their problems with censorship. "We have here only recalled some of the external conditions which in their degree help to explain some general characteristics of the literature, its robust, realistic strength and fundamental centrality, its close relation with learning and thought on the one hand and with life on the other, its freedom from highbrow and coterie exclusiveness and preciousness, the healthy impression it gives--for all its apparent eccentricity and abundance of genius--of being written by ordinary men for ordinary men."

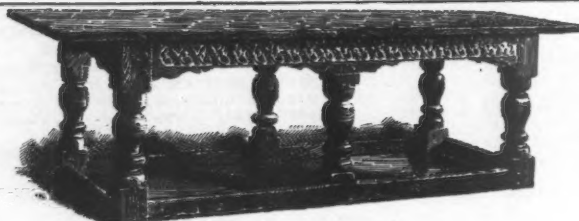
## RESEARCH REVIEW

## 17C. Latin Teaching

J.P. Tuck, "The Use of English in Latin Teaching in England in the 16th Century", *RR*, 1(1950), 22-30.

In the 17th-century grammar school the "direct-method" of Latin teaching was employed but in the 16th-century school, the writer argues, evidence shows that the use of spoken or written English was not dispensed with.

Albert C. Hamilton - Jesus College  
Cambridge



OAK TABLE

Jacobean

STRATFORD-ON-AVON

## Abstracts--London Times Literary Supplement

Review of S. L. Bethel's *The Cultural Revolution of the Seventeenth Century* (Dennis Dobson). *LTLS*, 2,583 (Aug. 3, 1951), p. 483. *17C English Literature*

Discusses the "dissociation of sensibility" in relation to Anglican theology and poetry. Chapter on Vaughan. "...not the kind of book... likely to become a 'standard' work," but a "scholarly and perceptive" piece of work.

"Caroline Poet." *LTLS*, 2,584 (Aug. 10, 1951), p. 501. *Herrick*

Notice of a pamphlet by Professor Musgrove, *The Universe of Robert Herrick*, which presents a reconsideration of the poet's powers, "his science, his religion and his art of writing."

Letter from Anthony Powell on John Aubrey's letter to Anthony Wood, October 23, 1688. *LTLS*, 2,584 (Aug. 10, 1951), p. 517. *Mr. Unrudd*

Suggests that the "Mr. Unrudd" referred to by Aubrey was the son of the Hungarian-born alchemist John Banffyhuynadi, who was a professor at Gresham College, London, as late as 1646.

Review of two Malone Society Reprints: Henry Chettle's *The Tragedy of Hoffman*, 1631, and John Fletcher's *Demetrius and Euanthe* (Oxford). *LTLS*, 2,585 (Aug. 17, 1951), p. 531. *Chettle* *J. Fletcher*

This edition of Chettle's play is based on the 25 copies of the 1631 quarto and provides the first authoritative text and set of variant readings. The text of Fletcher's play is here derived from the Crane MS. of 1625, inaccurately printed by Dyce in 1830.

Letter from Hugh Macdonald on Marvell's *Poems* (1681). *LTLS*, 2,586 (Aug. 24, 1951), p. 533. *Marvell*

Corrects an error in his own article in *LTLS*, July 13, 1951. *LTLS*, 2,587 (August 31, 1951). No 17-c. items.

Letter from E. H. W. Meyerstein on "The Dagger in 'Venice Preserv'd.'" *LTLS*, 2,588 (Sept. 7, 1951), p. 565.

The "token" in Act V (ll. 475-77 in Ghosh's edition of *Otway*, II, 285) can only refer to the dagger that has played so large a part in the action of the play. *Otway*

Review of W. W. Greg's *A Bibliography of the English Printed Drama to the Restoration*, II (Oxford). *LTLS*, 2,588 (Sept. 7, 1951), p. 572. *English drama 1617-89*

Greg's long-awaited volume contains bibliographical descriptions of plays from 1617-1689, a valuable section on lost plays, and a section on Latin plays. "...a work of great importance and usefulness and one that no one else could have done so well."

Letter from Doreen J. Milne concerning Robert Ferguson the Plotter's account of Monmouth's Rebellion. *LTLS*, 2,589 (Sept. 21, 1951), p. 597. *Monmouth Rebellion*

This manuscript, once thought lost, is in the Record Office, in bundle 1 of the State Papers Domestic for James II's reign.

C. J. Sisson, "Ben Jonson of Gresham College." *LTLS*, 2,590 (Sept. 21, 1951), p. 604. *Jonson*

Jonson's deposition in behalf of Lady Elizabeth Raleigh in her suit against Sir Peter Vanlore, October 20, 1623, gives rise to the suggestion that Jonson served in 1619 as deputy to the appointed professor of rhetoric at Gresham College, Henry Coke. His *Discoveries* and *English Grammar* may very well be his lecture notes.

Review of Emmet L. Avery's *Congreve's Plays on the Eighteenth Century Stage* (New York: Modern Language Association). *LTLS*, 2,591 (Sept. 28, 1951), p. 610. *Congreve*

A "thorough study of the fortunes of Congreve's plays," but "it is not literary criticism and cannot serve criticism.... Professor Avery has missed the opportunity not only of saying anything significant but of suggesting lines of approach."

Review of Ronald S. Crane's *English Literature, 1660-1800*. *LTLS*, 2,591 (Sept. 28, 1951), p. 620. *Eng. Lit.*

A valuable check-list of studies since 1926. Professor Crane is to be praised for excluding studies of no value and for providing many useful, candid comments about the more important ones listed.

Letter from Ralph Elsiey concerning Aubrey's *Lives*. *LTLS*, 2,592 (Oct. 5, 1951), p. 629. *Aubrey* *Bushell* *Potter*

Aubrey's copy of Plot's *Natural History of Oxfordshire* (1677), which is in the Bodleian, contains material in Aubrey's hand that has been neglected by all editors of the *Brief Lives*. Of especial importance are his notes concerning Thomas Bushell and Francis Potter.

Letter from Maurice Ashley concerning Monmouth's Rebellion. *LTLS*, 2,592 (Oct. 5, 1951), p. 629. *Monmouth Rebellion*

A reply to Miss Doreen J. Milne's letter (*LTLS*, 2,589, p. 597).

Review of John Bowle's *Hobbes and his Critics: A Study in Seventeenth-Century Constitutionalism* (Cape). *LTLS*, 2,593 (Oct. 12, 1951), p. 639. *Hobbes & his Critics*

Treats of ten "representative men of talent" who attempted to answer Hobbes' *Leviathan*. These include Filmer, Rosse, Ward, Lucy, Lawson, Hunton, Bramhall of Armagh, Clarendon, and Eachard.

Letter from David M. Vieth on "Rochester and Cowley." *LTLS*, 2,593 (Oct. 12, 1951), p. 645. *Rochester* *Cowley*

Four lines of verse included by Rochester in a letter to his wife are actually by Abraham Cowley. "It is possible that careful study of Cowley's verse technique contributed much to the development of Rochester's distinctive use of the heroic couplet."

Joseph Allen Bryant, Jr., Vanderbilt

# ENGLISH STUDIES IN HONOR OF JAMES SOUTHALL WILSON (University of Virginia Studies, vol. 5)

Lawrence G. Starkey, "The Lost Broadside on the Quakers from the Cambridge Press in Massachusetts," pp. 93-98. The text of the lost broadside of 1659 may be reconstructed from the records of the General Court and from two English reprints. *Quakers*

Dudley R. Hutcherson, "Milton's Epithets for Eve," pp. 253-260. A study of the varying epithets is useful to follow Milton's attitude about his character of Eve. *MILTON*



# German reviews

Edited by Paul E. PARNELL -- New York University

Joseph Bauer. Review of Hans Wolff's *Die Weltanschauung der deutschen Aufklärung in geschichtlicher Entwicklung*. Bern, 1949. *Monatshefte* (Madison, Wisc.), April-May 1951, XLIII, 245-7.

Emphasizes, unlike many similar histories, the real initiators of the movement, like Thomasius, and their definite limitations. The leaders of the earliest Aufklärung, believing in the intellectual and moral impotence of the will, desired mainly a secularization of Protestant learning. And since the worthlessness of metaphysics seemed clear to someone like Thomasius, he came to the conclusion that man is not born to know. Hence his opposition to the learned philosophy of his time, and his glorification of the active life. The late Aufklärung, on the other hand, was more sensitive to artistic formalism, and tended to return to the position formerly maintained by the learned philosophy.

The book deserves warm recommendation as perhaps the best and surely the most complete treatment of the Aufklärung in print.

Maurice Colleville. Review of J. H. Scholte's *Der Simplissimus und sein Dichter*. Tübingen, 1950. *Études Germaniques*, Avril-Juin 1951, p. 132.

A collection of ten articles on Grimmelshausen that originally appeared in publications practically inaccessible nowadays. Professor Scholte, one of the world's great authorities on the seventeenth-century novelist and his masterpiece, is especially strong in his analysis of the differences between various editions of *Simplicissimus* in the 1669-1672 period. He distinguishes these editions by the following titles: "Simplicissimus-Teutsch," "Calender-S.," "Schulmeister-S.," and "Barock-S." It is to be hoped that these distinctive phrases, so much more meaningful than "A ed." or "B text" will become standard. The reader who finishes this book will be au courant of the latest discoveries in Grimmelshausen research.

*Grimmelshausens Simplicissimus-Teutsch* hrsg. von J. H. Scholte, zweite Aufl. Halle, 1949 (Neudrucke deutscher Lit. des XVI und XVII-Jhr, Nr. 302-309). Reviewed by Maurice Colleville in *Études Germaniques*, Avril-Juin 1951, pp. 132-133. Reviewed by Wolfgang Fleischhauer in *Monatshefte* (Madison, Wisc.), Feb. 1951, XLIII, 114-115.

Reproduces the editio princeps (1669) so far as is practicable in its original form. The text includes only the first five books, the sixth book and the three continuations having been added in later additions. Even the two short verses at the head of each chapter are omitted, since their first appearance dates from 1672. As in the 1669 edition, slash-marks are used instead of punctuation.

Some changes in this edition, when compared to the printing of 1938, appear due to the general uncertainty of these times, with the consequent printing difficulties: twenty copper engravings, according to Scholte by Grimmelshausen himself, are omitted; the editor does not include a justification of his text; bad paper and frequently unclear typography mar the appearance of the volume. Other changes are due to a reconsideration on the part of the editor.

Professor Fleischhauer points out that in 45 (or 46) instances the editor has substituted emended readings for printer's errors or misreadings of the MS. The *Monatshefte* review also notes one highly significant discovery announced in Scholte's preface: his anagrammatic interpretation of the publisher's name on the title-page ("Johannes Fillion"), together with Manfred Koschlig's comparison of types (Grimmelshausen and His Printers, Leipzig, 1939) now establish Felsecker in Nurnberg as the printer of the editio princeps.

Max Rouché. Review of Johannes Scherr's *Deutsche Kultur- und Sittengeschichte*. Stuttgart, 1948. *Études Germaniques*, Avril-Juin 1951, p. 126.

Except for the spelling, this is an unrevised edition of a work originally published in 1858 by an exiled Swabian republican, who attempted to treat the whole period from the German tribes to Young Germany, and to discuss all phases of German civilization. Literature necessarily received only a chapter. The lack of a bibliography, or even references in the text makes some allusions misleading, and others incorrect. Nevertheless, the book has some insights that make it valuable wherever a more modern work is unavailable.

Maurice Colleville. Review of Fritz Schmitt and Gerhard Fricke's *Deutsche Literaturgeschichte in Tabellen*. Teil I [750-1450], Teil II [1450-1770]. Bonn, 1949-1950. *Études Germaniques*, Avril-Juin 1951, p. 124.

The schematism of synoptic tables, though no longer in favor, need not be completely proscribed so long as the material is accurate and the limitations of such a method are borne in mind. Unfortunately all the facts have not been verified with sufficient care. For example, *Traumgeschichte von Mir und Dir* and *Der fliegende wendemann nach dem Mond*, which are here listed as works of Grimmelshausen, have been definitely excluded from the canon of that author's works by the recent researches of Konnecke and Scholte.

Harvey W. Hewett-Thayer. Review of Heinrich Spiro's *Geschichte des deutschen Romans*. Berlin, 1950. *Germanic Review*, Oct. 1951, XLVI, 240-242.

This work, cut short by Herr Spiro's death, was to have been in two parts: I. Die Fülle des Stoffes (the volume under consideration) II. Die geistige Gesamtschau und die inneren Beziehungen der Entwicklung des deutschen Romans. (unwritten) The volume that we have might have been improved by a thorough revision; there is often irrelevant material, and novels written before the nineteenth century receive inadequate treatment. If the author is often succinct and penetrating in summarizing cultural conditions, especially in transitional periods, the book sometimes seems to be only a catalog of authors and factual material. Much of this unevenness and perfunctoriness would doubtless have been removed if the author could have brought the work to completion.

Fritz Rau. Review of Erwin Weide's *Henry Fieldings Komödien und die Restaurationskomödie*. Hamburg, 1947 (Band 10 der Reihe, "Dichtung, Wort und Sprache. Literatur- und sprachwissenschaftliche Beiträge.") *Germanisch-romanisches Monatschrift*, Band 1, Heft 3, Juli 1951 (Band XXXIII der Gesamtreihe).

Not a history, but an extended comparison, with emphasis on the 18th century dramatist. The relation of the sexes appears as the dominant theme in both Restoration comedy and Fielding, but in the generation that intervenes, a new attitude has come into being. Writers like Wycherley and Congreve realistically delineate a kind of "sex-duel" that usually continues after marriage, since in the Restoration environment a cynical rationalism has taken the place of ethical standards and respect for the conventions. But by the time of Fielding, this essentially pessimistic view of human nature has given way to a bright optimism, with marriage again installed in a place of honor as the protector of human happiness. Any criticism is usually directed, not at the conventions, but at human weaknesses; and the aim is to correct those weaknesses. Consequently generosity and forgiveness are the necessary qualities, rather than a cynical shrugging of the shoulders; and the dazzling wit of a Wycherley is replaced by the more comforting concept of humor.

In considering the roots of Fielding's sentimental humanity, the author probably underestimates the influence of Addison and Steele, especially the latter. And in the last chapters, there is an unfortunate attempt to cover too much ground: to compare Fielding with Bernard Shaw, and to relate Fielding's ideas to the philosophical milieu of the early 18th century. Otherwise the book contains an interesting thesis with many valuable insights.



## JOURNAL OF GERMANIC PHILOLOGY

McBryde, John M., Jr. "A Study of Cowley's *Davidels*." *JGP* II, 494-527; III, 24-34.

After elaborate citing of early & contemporary treatments of the David story, the article concludes that (inter alia) *Davidels* owes most to Du Bartas & Virgil. Pt. 2 discusses versification.

Campbell, K. "The Source of Davenant's *Albion*." *JGP* IV, 20-24.

Source is more likely to be Paulus Diaconus than any literary version of the story.

Osgood, C. G., Jr. "Milton's 'Elm Star-Proof.'" *JGP* IV, 370-376.

The epithet in *Arcades* is justified. Also discusses Milton's relations with the Countess of Derby & others.

--Ray L. Armstrong, Lehigh University



# ITALIAN

edited by  
Paul E. Parnell  
New York University

Carlo Cordis. Review of Chandler B. Beall's *La fortune du Tasse en France*. New York, 1942 (MLA Studies in Lit. and Philology, IV). *Giornale storico della letteratura italiana*, CXXVII, fasc. 2, 1950, 441-444.

Sig. Cordis throughout his review pays impressive lip-service to Professor Beall's survey. For example, Beall has "the tenacity of a bibliophile, the enterprise of a comparatist, combined with the methodical procedure derived from a long familiarity with contemporary critical works." He has, in short, all the negative virtues. The reviewer commends "lo studioso" for his caution in deferring to the judgments "dei piu studiosi," attests the validity of Beall's statements by declaring that many had already appeared in the *Giornale storico*, and praises the American scholar for his assiduity: Beall's doctoral dissertation in 1930 was on approximately the same topic, *La fortune du Tasse en France des origines a 1663*.

The conclusion of the review expresses a genuine regret that more works of American scholarship are not available in Italy.

J. F. A. Ricci. Review of Vittorio Santoli's *La letteratura italiana, la tedesca e le nordiche (estratto dal volume Letterature comparate)*. Milano, n. d. *Études Germaniques*, Janvier-Mars 1951, p. 62.

Excellent for anyone who wants a brief summary of Italian influence on Germany and the Teutonic countries: Sweden, Norway, Denmark, Holland. Let us hope that one day this brief survey is allowed to grow into a full-sized book.

Ferruccio Ulivi. "Marco Boschini e la formazione del gusto barocco," *Letterature Moderne*, anno II, no. 2, Marzo-Aprile 1951.

After 200 years of practically complete neglect, the seventeenth-century Venetian poet and critic, Marco Boschini, has lately been receiving important critical attention. Pittaluga, Lopresti and Lionello Venturi have acclaimed him as one of the significant writers on art in his century; and Venturi has declared that his definition of pictorial form is perhaps the best that has ever been made (*Hist. of Art Crit.*, tr. Marriott, p. 130). The consensus has been that he is essentially a preromantic, a man who disregarded academic rules and judged a painting by the feeling of greatness it gave him. In short, a man whose thinking might have been accepted by Renoir and Manet if they had known about it.

A possible corollary of this reasoning is that Boschini was an isolated figure, a lonely romantic voice in the 17th century academic wilderness. Sig. Ulivi has written



ART

Rich 17C holdings are revealed in Sixten Strömberg's *Masterpieces of the Swedish National Museum* (Stockholm: Albert Bonnier, 1951). Rembrandt's *St. Anastasius* (1631), his portrait of girl with hand under chin (1651), and one of his late paintings, *Claudius Civilis makes the Batavians Swear*, are reproduced.

John Woodward. *Tudor and Stuart Drawings*. Faber, 1951. 25s.

This excellent general review of a field previously explored only in special aspects was difficult to prepare because authenticated drawings by such artists as D. Mytens, Soest, Huysmans, Riley, Wissing, and even Cornelius Johnson are lacking; but Woodward preserves historical perspective & reveals the rich contributions of Faithorne, Greenhill, Barlowe, etc., rightly centering upon the drawings of Peter Lely, 15 of which are superbly reproduced. They justify the claim that Lely's work needs reassessment. JMP.

this article to demonstrate that the impressionistic Venetian was definitely representative of his own time, both in the nature of his enthusiastic appraisals and in his manner of expression ("Tintoretto is a lightning-flash, an arrow which has cloven all the most sublime heights of the pictorial world." "One sees the architecture march."). If anything, Boschini is somewhat conservative, not to say provincial in his judgments: he sticks closely to Venetian painters, disregards those preceding Giovanni Bellini, and scarcely mentions the important Venetian artists of his own day: Peti, Lys, Strozzi. Ulivi suggests that the nature of Boschini's response to art is so definitely seicento that a study of his writings will help us to understand the Baroque taste. And here the analysis begins.

Boschini, we learn, is neither an abstract critic, nor a dilettante of pictorial sensations (we presume the author is thinking of the Renaissance art patron), but a typical 17th century man who seeks to rediscover some moral concreteness in his experience of art. That is, his main preoccupation is with what art means. To go on with the argument, the end of the Renaissance had witnessed a dissociation of the reflective and intuitive aspects of art. No longer was it possible for the same man to be both painter and critic, without drawing any clear distinction between one activity and the other. The natural development of humanism into speculative research in narrowly defined fields had interrupted this symbiosis; science and art came to a parting of the ways, and so did art and criticism. The eclectic, who tried to reestablish the union of art and criticism, only succeeded in producing an art which was determined, and therefore stifled, by critical principle. The best artists do not theorize, and the best critics, like Bellori and Boschini, are only casual practitioners. One might object at this point that such an analysis explains a rational Bellori but not an emotional Boschini. The author's answer would be that 17th century man tended quite as often to pursue an avid sensorial curiosity in some branch of human activity (no longer all branches simultaneously, like Leonardo) as to take refuge in abstract systems. Boschini, banal in theoretical discussion, is never more illuminating than when he describes the actual procedure of Titian or Veronese in finishing a painting. The same search for moral (and if not moral, at least sensual) concreteness is observable in fields as diverse as literary criticism and scientific research.

The article is a provocative one, although ten pages scarcely suffice for a convincing development of the main ideas. Those unacquainted with Boschini bibliography must find the essay somewhat bewildering: only in the last page are listed the titles of the two works the article has been discussing. There is furthermore no documentation whatever for the extensive quotations from Boschini's poetry. The prospective reader is advised to master the chapter on the Baroque in Lionello Venturi's *History of Art Criticism* before he attempts Ulivi's thought-filled essay.

## DID MILTON VISIT HELL? [Milton and Florence]

It is more than a decade since Professor Marjorie Nicolson so convincingly argued the possibility of John Milton's having drawn much of his description of Hell in *PL I* from an actual place rather than from literary sources. ((1)) Most of the qualifications which Miss Nicolson set up as necessary for the place from which the descriptions could have been drawn were met by the Phlegraean Fields near Naples, as she then suggested.

However, in the Florence area, in which Milton spent more time during his Italian journey, is another location which equally meets the standards set by Miss Nicolson and might as readily have been his Hell. A half-day's walking distance to the south of the city of Florence lies the Larderello area which since classical times has hissed and roared with steam jets breaking from the ground for almost seventy square miles. The earth is encrusted with sulphur and other chemicals ((2)) which are the residue of the *goffioni* (blow-holes). There is a small sulphur lake near by. The whole area has the appearance of a burning plain set in the hollow of the Apennines rising above it. In the mile walk from Montecatini through Larderello to Castelnuovo di Val di Cecina the steam geysers are thickly clustered, and the medieval castle of the Larderello family can clearly be seen, rising like Pandemonium from the fires about it.

There is a possibility that Milton might have taken this walking trip through Hell while in Florence, but it is even more probable that he would have seen Hell as he went south from Florence to Sienna, as it is only a short distance from the main roads leading south.

((1)) "Milton's Hell and the Phlegraean Fields," *The University of Toronto Quarterly*, VII (1938), 500-513.

((2)) Millions of pounds of borax are annually shipped from the area today. A carbon dioxide & ammonia industry also flourishes at the site.

LEWIS R. BLACKER





ITALY Edited by Robert Erich WOLF  
UCLA.

**THE SCARLATTIS:** Walker, Frank. "Some Notes on the Scarlattis," *Music Review*, XII (August 1951), 188-203. Extensive, detailed biographical material and a discussion of Alessandro's role in the origin of Neapolitan comic opera.

**CONCERTO:** In *JAMS*, IV (1951), 164-5, W. Thomas Marrocco reviews Franz Giegling, *Ein Beitrag zur Entwicklungsgeschichte des italienischen Konzerts* (Kassel and Basel: Bärenreiter, 1949, 88 pp.). An important work, especially as regards its detailed information on the life and works of Giuseppe Torelli.

**MONTVERDI:** A major review of Schrader's *Monteverdi* by Alexander L. Ringer appears in the same *JAMS*, pp. 153-9. A critical review.

#### BELGIUM

**CHURCH MUSIC:** Ghysaert, J. J. "Musikale Bedrijvigheid in de St Salvatorakerk te Harelbeke, Tot en met Peter Benoit", *Revue Belge de Musicologie*, V (1951), 75-89. A study of organists and church composers in Belgium from earliest times, including much interesting 17th century material.

In the *Miscellanea musicologica* mentioned above, M. B. De Keyser contributes "Bijdrage tot de geschiedenis van het Musiekleven in onze kerken". This is an examination of the archives of the St. Bavon cathedral in Ghent in which there are valuable indications concerning the instrumentalists who worked in this church in the 17th and 18th centuries. It is interesting to note that stringed instruments did not play an important role until the second half of the 17th century; before then, wind instruments were predominant.

#### FRANCE

**LULLY:** Borrel, Eugène. *Jean-Baptiste Lully; le cadre, la vie, la personnalité, le rayonnement, les oeuvres, bibliographie*. Paris: La Colombe, 1949. 128 pp. Fr. 175.

**BOURDELLOT:** Vischer, Dora Christiane. *Der musikgeschichtliche Traktat des Pierre Bourdelot (1610-1685)*. (Diss. Bern). Bern: Haupt, 1947. 173 pp. typewritten.

#### HISTORY

**ANTHOLOGY:** *JAMS*, IV (1951), 147-153, contains a review of the utmost importance in Manfred Bukofzer's critical examination of the second volume of the *Historical Anthology of Music*. Numerous corrigenda.

**VISUAL AID:** Curt Sachs in the same *JAMS*, 163-4, reviews *A History of Musical Instruments in Slides* (Dr. Julius Rosenthal Art Slides, Chicago. 212 slides in black and white, available in sizes 3-1/3" x 4" and 2" x 2"). These appear to be a valuable teaching aid, well selected, well done and reasonable.

**HISTORY:** *JAMS* again proves indispensable with a detailed critical review by Willi Apel, pp. 160-163, of installments 2-4 of Friedrich Blume's *Die Musik in Geschichte und Gegenwart* (Kassel and Basel: Bärenreiter, 1950). Omissions are noted, and the editor is taken to task sharply for the inclusion of certain superficial or "mystical" articles.

#### MISCELLANY

**CERVANTES:** Salazar, Adolfo. *Música, instrumentos y danzas en las obras de Cervantes*. (Nuestra música, año 4, núm. 16, Oct. 1949, Suplemento no. 6 & año 5, núm. 17, 1950, Suplemento no. 7) pp. 293-361, 33-105, fold. table. Mexico, D. F.: Nuestra música, 1949.

**UPSALA:** Catalogue critique et descriptif des imprimés de musique des XVIIe et XVIIIe siècles conservés à la Bibliothèque de l'Université royale d'Upsala. Tome II. Musique religieuse, II; Musique profane; Musique dramatique; Musique instrumentale; Additions au Tome I. Tome III. Recueils de musique religieuse et profane. Par Åke Davidsson. 168 & 204 p., fascims., music. Upsala: Almqvist & Wiksells Boktryckeri AB, 1951. Kr. 20:-- & 25:--.



#### ENGLAND

**MUSICA BRITANNICA:** I (vor) K(ey)s reviews the 1st 3 vols. of this major publication in *Music & Letters* XXXII (Oct., 1951), 385-6. Format & editing are approved of. Concerning *Cupid & Death* of Matthew Locke & Christopher Gibbons, Keys feels that Locke's contribution is far superior to that of Gibbons whose 'entry-tunes' have little character and (whose) counterpoint is hesitant."

**HENRY LAWES:** "Lawes and Jenkyns guard thy rest  
Dolmetsch ever be thy guest."

In the same issue of *Music & Letters*, 324-344, Eric Ford Hart concludes his study on Lawes with particular attention to Lawes' method of text-setting.... "The way of composition I chiefly profess (which is to shape Notes to the Words and Sense)..." With musical examples, Hart examines the "rhetoric nature of Lawes' declamation," noting especially "how well the terseness of Lawes's declamatory style suited the epigrammatic quality of the best Caroline verse," in particular that of Carew. He feels that "Lawes was of an age, not for all time," because with the Restoration the intimate, declamatory, somewhat precious art of Lawes became outmoded.

**JOHN DOWLAND:** "Then resolve me, tell me aright  
If Waller sang or Dowland played."

In his "Notes of the Day" in the June 1951 *Monthly Musical Record* the editor approves the intention of the *Musica Britannica* series to include the lute music and the 4-part airs of Dowland, pointing out that these are virtually terra incognita, the more so since those, like Fellowes, who have been concerned with Dowland's vocal music have ignored the question of the relation of the songs to lute pieces--which came first, what is the nature of the borrowings and adaptations. The following issue (Sept., 1951) devotes pp. 175-180 to Diana Poulton's examination of "Dowland's Songs and their Instrumental Forms." She discusses errors in extant editions, compares songs and instrumental versions, raises important questions.

**PURCELL:** King, A. Hyatt. "The First 'Complete Edition' of Purcell," *Monthly Musical Record*, LXXXI (March-April, 1951), 63-69. In a period noted for its neglect of Purcell, a musical amateur, Benjamin Goodison, attempted to bring out a complete edition in the 1780's. The difficulties he encountered were enormous, the scholarship of his contemporaries not up to the job, and the project had to be abandoned with 8 works only published. And whom are we to scoff, without even now a complete Purcell? In a Belgian Festschrift with the resounding title, "Miscellanea musicologica Floris van der Mueren," G. van Ravenzwaai writes on "Henry Purcell's muzikale synthese in Englands Restauratie-periode."

**ECCLLES:** Jeffreys, John. *The Eccles Family: A Little-known Family of XVII Century English Musicians*. 48 pp. Ilford (Essex): D. Lewiston, 24 Inglehurst Gardens. 1951.

**BIOGRAPHY:** Goodman, Stanley. "English Musicians in Walther's 'Musicalisches Lexicon'", *Monthly Musical Record*. Vol. 61, (May 1951) 97-100, (June 1951) 125-128.

This 1732 encyclopedia lists many unknowns, especially theorists, but ignores such names as Purcell to give space to a musical lawyer, Walter Rumsey, hailed as the inventor of the stomach-pump (also a specialist in pond-cleaning). Goodman speculates that the neglect of Purcell may be due to Walther's sharing Mattheson's notion that Purcell was a French composer settled in England: "Purcell ist ein französischer Name. Ein Engländer kann ihn so nicht aussprechen, er sage denn Purcel, darum haben sie Purcel daraus gemacht, sowie aus Handel, Handel". (*Critica Musica*, II, p. 149).

**MY LADY CAREY EXPLAINED.** Ward, John. "The 'Dolfull Dumps'", *Journal of the American Musicological Society*, IV (Summer 1951), 111-121. An examination of the name, provenance, character, known examples, literary references with provocative conclusions drawn from these references. Ward suggests that the dump may have been the English equivalent of the *deploracion* or *tombau*, a piece written in memory of a deceased person. If this is so, then it may be possible to date more accurately the manuscripts in which dumps are contained. Thus Lady Carey may have been the sister of Anne Boleyn who married Henry Carey, knight of the body to Henry VIII, and who died in 1543 (thus making the date of composition much later than Davison and Apel's 1525). Many 17th century examples are considered.

**MADRIGALS:** Kerman, Joseph. "Elizabethan Anthologies of Italian Madrigals", *JAMS*, IV (1951), 122-138. Examines the five anthologies published between 1588 and 1598 for style, influences, etc. There is a valuable appendix listing the English madrigal resettings of poems from the Italian anthologies, giving the source of several 17th century madrigals. In the same issue, pp. 159-160, Mr. Kerman reviews Alfredo Obertello's *Madrigali italiani in Inghilterra* (Milano: Bompiani, 1949; 546 pp.), a work devoted entirely to discussing textual origins of English madrigals and including a critical reprint of eight Elizabethan musical publications which consist of translations of Italian madrigals.

**VIRGINAL MS:** In the same issue of *JAMS*, p. 169, an abstract is presented of Irene N. Bostwick's paper, "Some Pages from a Virginal Manuscript", read in Seattle in 1950. She considers the 17th century English manuscript (N. Y. Public Library, Drexel 5611) listed as containing 90 pieces, two of which she feels form a single composition. Stylistic analysis is given.

"My musick shows ye have your closes"

- Robert Erich Wolf  
University of California  
Los Angeles

#### JOURNAL OF THE HISTORY OF IDEAS

John W. Yolton, "Locke's Unpublished Marginal Replies to John Sergeant," *JHI*, XII (1951), 528-559. Locke

Surveys the critical response to the *Essay Concerning Human Understanding* and evaluates the epistemological doctrines of the *Essay* in the light of Sergeant's criticism, which Locke "answered" in extensive marginal notes in his copy of Sergeant's *Solid Philosophy Asserted* (1697).

Lynn Thorndike, "Newness and Craving for Novelty in Seventeenth-Century Science and Medicine," *JHI*, XII (1951), 548-598. Science

Demonstrates, largely by quoting titles, that "the new was very much in the consciousness of men of the seventeenth century" in all branches of science in all the countries of Europe.

-Edwin B. Knowles, Pratt Inst.

#### HISPANIC REVIEW

Calderon

Max Oppenheimer, Jr., "A Spurious Edition of the *Segunda Parte* of the Vera Tassis Edition of Calderon's *Comedias*," *HR*, XIX (1951), 346-352.

Bibliographical study of the chronology, filiation, and authenticity of the various printings of Vol. II of the nine-volume Vera Tassis edition of Calderon's comedias. -Edwin B. Knowles, Pratt Inst.

## AN ESSAY Towards the Present and Future of Peace OF EUROPE BY THE Establishment of an European Dyer, Parliament, Or Estates.

Beats Parity.

Chilens Arma Toga.

London Printed, and Sold by R. W. Hoist, near Stationers Hall, 1696.



## THE Pilgrim's Progress FROM THIS WORLD TO That which is to come: Defined under the notion of a DREAM.

Written in Dialogue.  
The Manner of his seeing one  
His Dangerous JOURNEY.

AND  
Safe Arrival at the Desired Country.

By JOHN BUNYAN.

The Original Edition with Emendations.

A New and Correct Edition, with Notes.

By JOHN BUNYAN.

London: Printed and Sold by R. W. Hoist, near Stationers Hall, 1696.

Only one other copy is known of this rare pamphlet written in 1696 by William Penn

#### "BOOK HUNTING IN BRITAIN."

Under the above title, Lawrence Clark Powell, Director of the Clark Memorial Library, UCLA, tells, in the magazine *Westways* (Oct., 1951), how he explored the bookshops of Britain last winter, looking for books to add to that library's already rich holdings. In a one-room shop in Newbury on the River Kennet, he discovered shelves tightly packed with a collection of 17th C. theological books formed by Sir Leicester Harmsworth. In the attic of Dorset's only bookshop, "from a dim and webbed recess my groping hand withdrew... Bunyan's rare... *Barren Fig Tree* (1688)."

The year in Britain also produced three 17th C. eds. of *Pilgrim's Progress*, and a copy of Penn's plea for a United Nations, *An Essay towards the Present and Future Peace of Europe* (1696). Oil paintings of Jonson and Dryden, as well as an enamel miniature of the latter, also were purchased. An auction in December resulted in the acquisition of 700 17th C. news-letters for UCLA, half of them handwritten. These were mailed daily from London to a lady in Derbyshire, "and they report a fascinating budget of military, political, theatrical, and literary news of the time, as well as juicy bits of rumor and gossip."

Three editions of *Pilgrim's Progress* printed before 1700 and several of the eighteenth century editions were found during Powell's book-hunting journey.

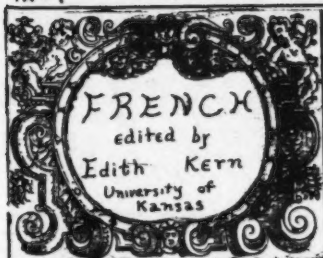
Ronald Gould, in "A British Teacher Looks at Soviet Russia," *The Listener*, XLV (May 31, 1951), notes his investigation of what Russian children were taught about Britain: "Robinson Crusoe, Shakespeare's plays, the novels of Dickens, and the poems of Byron were all popular.... In history they studied Wat Tyler, the Chartists, our Industrial Revolution, Darwin.... We were surprised to find that a certain John Bellers... was included in their syllabus.... We found he was a 17th-century philanthropist whose writings later influenced Robert Owen and Marx and who had used the words: 'If a man will not work, neither shall he eat.' But Mr. Gould notes that the dictum occurs in the Epistle to the Thessalonians: 'If any would not work, neither should he eat.'"

Bellers

Bellers deserves a better reputation than the Russians are likely to give him and a fuller description than Karl Marx gave him in *Das Kapital*: "ein wahres Phänomenon in der Geschichte der politischen Oekonomie." Bellers was a pious Quaker who, in his *Proposals for Raising a College of Industry* (1696)—a work which Robert Owen reprinted and circulated—urged Quakers to "show forth... the Christianity of your Faith, by the virtuous works that come of it." Bellers was decidedly a friend to capitalism, arguing that profits are the best argument for charities: "as the Labourers make men rich, so the more the labourers there will be the more rich men."

Ruth Fry, in *John Bellers* (London, 1935), notes Bellers' "passion for the worth of every individual," his feeling "that Christianity ought to be compatible with a prosperous happy people," and his "truly spiritual outlook."





## MORE ABOUT "GLOIRE"

Corneille

Acknowledging his debt to Octave Nadal (to whose *Sentiment de l'amour dans l'oeuvre de Pierre Corneille* I made reference in the preceding issue of this *Newsletter*) W.H. Barber re-evaluates Corneille's *Horace* in an article entitled "Patriotism and 'Gloire'..." (*The Modern Language Review*, London, vol. XLVI, July and October 1961, pp. 368-378). Barber maintains that, in contrast to the modern conception of 17th-century patriotism is not based on self-sacrifice but rather on self-assertion of the individual. Consequently, *Horace* and *Curiaçe* do not subordinate all personal inclination and engage in fighting in order to save their respective countries. They rather do so to win everlasting "gloire" which is enhanced by the very fact that their combat runs counter to all the bonds of human affection. Barber's conclusion: "The central theme of the play ... (is) not the triumph of patriotic duty over personal inclination nor the inevitable chauvinism of the patriotic hero, but the lust for martial renown."

## CÉZANNE AND THE SEVENTEENTH CENTURY

Cézanne

"Cézanne and Tradition", an article by James M. Carpenter (*The Art Bulletin*, vol. XXIII, no. 3, Sept. 51, pp. 174-186) points out parallels to Cézanne's "artistic language" in post-Renaissance painting (Titian, Rembrandt, Poussin, etc.), and thus destroys the myth of Cézanne's uniqueness with regard to non-mathematical perspective, to relative intensity of color (color-modeling), and to free manipulation of local color. (A similar thesis had been advanced by Erle Loran in *Cézanne's Composition*, The University of California Press, 1943.)

## CLASSICAL MYTHS

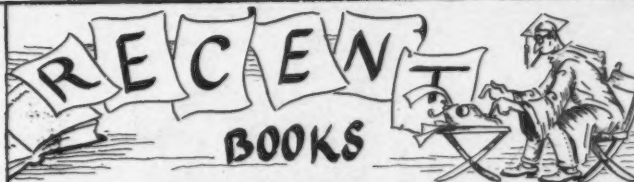
Sculpture

In *Classical Myths in Sculpture* (The University of Wisconsin Press, 1961), W.R. Agard briefly refers to classical myths used by French sculptors in the seventeenth century.

## FÉNELON'S DIALOGUES

Fénelon

Wilbur Samuel Howell published an annotated translation of *Fénelon's Dialogues on Eloquence* (The Princeton Press, 1961). In the comprehensive introduction to the translation Howell discusses the *Dialogues* within their historical perspective, considering both French and English developments in the field. After pointing out Fénelon's indebtedness to Arnauld and Lamy -- who opposed the theories of Ramus and Talmus -- Howell claims that the *Dialogues* represent the best statement of their author's rhetorical theories and the earliest statement of the dominant modern attitude towards rhetoric. They offer a complete theory of communication, important not only for the preacher, but also for the secular orator, the teacher, the poet, and the artist.



(\*) (\*) (\*)

**Barcia's Chronological History of the Continent of Florida.** Containing the Discoveries and principal events which came to pass in this Vast Kingdom, touching the Spanish, French, Swedish, Danish, English, and other Nations, as between themselves and with the Indians whose Customs, Characteristics, Idolatry, Government, Warfare, and Stratagems are described; and the Voyages of some Captains and Pilots through the Northern Sea in search of a passage to the Orient, or the Union of that Land with Asia. From the year 1512, in which Juan Ponce de Leon discovered Florida, until the year 1722. Translated with an Introduction by Anthony Kerrigan. Gainesville: University of Florida Press. Edition limited to 999 copies. Published under the patronage of the St. Augustine Historical Society. 1x & 426 pp. \$15.00.

This volume is for the most part a splendid example of ostentatious waste. Though heavily subsidized by the St. Augustine Historical Society, its cost and the limited number of copies published confine its availability to a few institutions and men of means who are more likely to display it to impress the vulgar than to read or study it. The loss to scholarship is not great, for Barcia is notoriously unreliable about facts: scholars will go to his sources rather than to his unwieldy compilation of the history of "Florida" -- that is, the somewhat vague area from Newfoundland to somewhere near Tampico in Mexico.

Barcia's *History* should have been published in an inexpensive, popular edition, for it reads well, particularly in Mr. Kerrigan's delightful translation. For example, under 1658:

"The death of Cromwell occurred at Whitehall on September 13. Although the doctors told him he was dying, he did not believe it, for there heretic preachers adulated him and assured him that God would not let so necessary a life come to an end.... He was considered a scourge of the faithful, and on that day everyone was horrified by a tremendous tempest which uprooted the strongest trees, leveled houses, and caused great shipwrecks."

The best feature of the volume, however, is Mr. Kerrigan's introduction. After a quotation from Donne, it begins:

"When the *Duchess of Newcastle* came to the end of the world in 1666, she was not for a moment nonplussed. The ship in which she, as heroine of her own book *Blazing New World* was traveling, simply sailed straight on up the underside of the next world. For in those days our earth was like 'one orange poised atop another orange.' There was no end even to the finite, and perhaps there would be a third orange atop the second if the ship sailed far enough. In any case, the most unusual finds were turning up; adventurers were sailing everywhere."

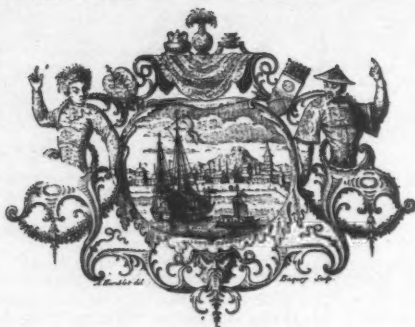
So the translator catches the essential spirit of the 17th century. His introduction is, in itself, a true work of literature.

The volume is resplendent with an imitation leather binding, (cellophane-wrapped), a complex of title-pages printed in two colors, dedications, licenses, introductions, summaries, an index (quaintly called "table" though it comes at the end rather than at the beginning as a true table should), and an excessively cute imaginary conversation with Barcia's first printer's ghost stirred from his grave by this "re-creation." The charming printer's ornaments of the original have been carefully and admirably reproduced, though it is a little startling to find endpieces moved out of place in some instances.

JMP (Queens).



We are pleased to announce that, commencing with our next issue, the type size used in the *News* will be enlarged. (Contributors: please use fifty letters and/or spaces to the line henceforth, not exceeding that number.)



China

"WE FETCH OUR MODELS FROM THE WISE CHINESE."

Appleton, William W. *A Cycle of Cathay. The Chinese Vogue in England during the Seventeenth and Eighteenth Centuries.* New York: Columbia U.P. 1951. xi-162 pp. \$3.00. 13 illus. (4 from 17th C.) & end papers from Speed's map of China, 1626.

The mad Duchess of Albermarle married the Duke of Montagu only after being persuaded that he was the Emperor of China. (Crowne used the episode in *Sir Courtly Nice*.) She apparently agreed with John Webb that "as well Asia as Europe is extremely indebted to this illustrious nation, from which...they have drained all the chiefest arts & manufactures." Webb, writing in 1669, was claiming that the Chinese language was essentially that used by Adam & Eve. Semedo had writers about China tended to leave "in oblivion almost all truths," taking "liberty to wander in discourses altogether fabulous." Indeed, few topics licensed the 17th C. imagination as fantastically as China. Robert Burton, though unmarried, praised the Chinese for not allowing many bachelors. Milton provided Adam with a vision "to Paquin of Sinaean kings." As Virgile Pinot points out in *La Chine et la Formation de l'Esprit Philosophique en France*, "Si les hommes du XVIIe siècle ont découvert l'Amérique, ceux du XVIIIe siècle ont eu l'avantage de découvrir la Chine."

Strictly speaking, Pinot's statement is wrong: Dr. Appleton reveals that instead of discovering real China, men of the 17th & 18th C's created a mythical one. "Largely a synthetic product, the China that Stuart & Augustan Englishmen visualized was seen refracted through Jesuit eyes; it was associated with the artistry of Chippendale, the wit of Goldsmith, & the deistic worship of Confucius." Appleton outlines the broad patterns of the rise & fall of this (mis)conception, concentrating on its effects on English literature & art. Such a work was needed, for, although continental aspects of Sinology have been comprehensively treated, the cross-fertilization of Chinese-English cultures needed fuller examination. Appleton has wisely preferred an approach which is more thematic than chronological. As a result he puts different aspects of the Chinese vogue into a proper perspective. His erudition & researches are enormous, but he wears his knowledge with grace & ease. His book is a model of lucid, well digested, eminently readable scholarship and ranges from controversies over Chinese language to the Confucian legend & English chinoiserie. The chapters on China's role in the English theatre, dating from 1604, and on the Chinaman as literary spectator are especially significant. The conclusion is that the Chinese myth in the 17th & 18th C's "had been of value in fostering the idea of the cosmopolitan citizen of the world, in launching a singularly graceful type of art, in celebrating learning & morality in government, but it had harmed the cause of China in exalting that country to an unnatural degree. It had generated a counterwave of abuse. For almost two centuries Europe & England had known a China half real and half visionary."

JMP. (Queens)

Quintana, Ricardo. "Samuel Butler: A Restoration Figure in a Modern Light." *ELH*, XVIII. 7-31. Butler "Behind Butler the satirist lies Butler the theorist," who "succeeded in devising for himself a reasonably comprehensive and self-consistent philosophic system, within which his diagnosis of the world's shortcomings has its logical place.... His importance in the English satiric tradition rests ... on the way he anticipated--in temper, in satiric outlook and intuition--the great writers ... of the eighteenth century."

--William Sloane, Dickinson College.

Dryden  
Corneille

#### THE CONCEPTION OF CHARACTER IN DRYDEN AND CORNEILLE (Summary of paper read to the SCMLA, November 1950)

A comparison of Corneille's tragedies and Dryden's serious plays shows a consistency of thought concerning man and his motivations in an extensive and striking parallel between the two conceptions of character and offers a means through which we may come to a larger appreciation of the element of character and especially to a fuller understanding of the nature of the heroic in Dryden's plays.

As in Descartes's *Traité des passions*, the plays of the two authors show that three forces determine man's character: the will, the reason, and the passions. Their agreement that the will renders man free and powerful is the basic premise in the conception of character and makes possible and probable their great heroes and arch villains. This belief in the power of the will gives rise to other similarities in the kinds of men which the two dramatists habitually chose to portray: the great man denies the possibility of repentance, is unworthy of fear, and refuses to accept Fate. With the excitement of Admiration more particularly than Rity or Fear as their end, Dryden and Corneille avoid repentant, fearful, and resigned heroes as objects of imitation.

In the dramatic philosophy of the two authors reason is the unerring guide to conduct and the master of the passions. It is the ability to weigh and consider, the power by which man can forecast the outcome of an action so that he may pursue or avoid it. Reason gives man freedom in his choice of action so that the characters weigh the possibilities of action in rational debate, pursue similar honorable goals, and change their chosen goals only if a clouded reason is clarified.

The parallel extends to the treatment of the passions: when subjugated to reason, the passions are the driving forces toward good and noble actions and away from base actions. The effect of this conception of the plays is to reduce the dramatic personae to three types: the hero, the villain, and the weakling, who does not signify.

Thus a comparison of the two sets of characters uncovers assumptions concerning the nature of man which make probable and possible the kinds of actions and the kinds of men whom Corneille and Dryden usually chose to portray.

Albert Howard Carter, University of Arkansas

#### WHO INVENTED THE VERSE-FORM OF THE LIMERICK?

Correspondents to *The Listener* (July 26, 1951) note the stanza & rhythm in songs in Dryden's *Martin Marr-All* and *Conquest of Granada*; the stanza, rhythm & rhyme in Corneille, *Polyeucte*, IV, ii; a suggestion of the limerick measure in Congreve's *Way of the World*, IV, x & xi; the form itself in Macheath's song, *Beggar's Opera*, II, v; and the anticipation in Herrick's "Her Eyes the Glow-worms lend thee, / The Shooting Starres attend thee; / And the Elves also, / Whose little eyes glow / Like the sparks of fire, befriend thee." Who can supply an earlier example?

#### Kenvon Review

Harding, D. W. "Coherence of Theme in Donne's Poetry." *ER*, XIII, 427-444.

Donne

In an attempt to find permanence Donne insures against a possible failure of experience by prolonged anticipation of sexual delight in his earlier poems and of death in the later. "Donne's elaborate building up towards experience was associated with some anxiety about the worth of the event when it came or about the adequacy of his own response to it....for many people, of whom he was one, an unwilling and protesting separation from the fantasy-perfect mother of infancy leaves the world a permanently disappointing place....Although he was reluctant to relinquish one stage of life for another, because of his great courage and intellectual robustness," he forced himself to meet experiences, particularly love and death, before they arrived.

Warren, Austin. "The Style of Sir Thomas Browne." *ER*, XIII, 674-687.

Browne

Rather than being the slave of a rigid style as were Johnson and James, Browne had at least three styles differentiated on the principle of generic decorum; his diction too was calculated and varied according to his material.

John Owen -- Florida



Holloway, Mark. *Heavens on Earth. Utopian Communities in America 1680-1880*. New York: Library Publishers, 1951. 240 pp. \$4.75.

**Book Review: Utopia**

Spiced by irony & wit which, after disconcerting the reader with its bite, is gradually found to be delicious, this history of the various & almost invariably quixotic American utopian communal settlements is devoted primarily to the 19th C. It begins with a rapid, somewhat opinionative survey of early utopianism. Godwin, we learn, had little to add to the theories of Zeno, & the influence of Plato "was almost entirely responsible for the proposals of More's *Utopia*. The assertion that schools did not exist in Campanella's *City of the Sun* is even more doubtful, for that author provides for lectures & disputations as well as the open-air classes devoted to knowledge inscribed on the city walls.

Of interest to 17th C. scholars is the brief account of Jean de Labadie who, trained by Jesuits, was successively a Roman Catholic canon, a Huguenot professor, & a dissenting preacher. Though a nobleman, he added to Separatist tenets an earnest belief in communism. After his death in 1674, his followers vainly attempted a colony in Surinam. When it failed, the Labadists turned their attentions to New York, where a community was established at Bohemia Manor. They permitted marriage only between the regenerate and believed, accordingly, that their offspring were free from original sin. However, they abandoned communism as early as 1698. Equally fascinating is the account of a brotherhood in Germantown, The Contented of the God-loving Soul, and of their leader Kelpius, who lived in a cave with books & apparatus for physical & chemical experiments. Although the content of the book is derived almost entirely from secondary sources, the material is entertainingly woven together. It is odd that no mention is made of Bestor's studies of American communitarianism. J.M.P. (Queens).

*The Quest for Utopia, an Anthology of Imaginary Societies*, by Glen Negley and J. Max Patrick, was delayed by the difficulties which seem almost inevitable in modern publishing but will definitely appear in January, 1952. (New York: Henry Schuman Inc.)

**Abstracts**

**JOURNAL OF ENGLISH AND GERMANIC PHILOLOGY**

Sonia Miller, "Two References in Milton's *Tenure of Kings*." *JEGP* L, 320-325.

Two puzzling references in *TKM* (Columbia Milton V, p. 50, ll. 16-21) are here traced to their probable sources.

Alfred Harbage, Review of *The Plays and Poems of William Cartwright* (ed. G. B. Evans) *JEGP* L, 423-425. An excellent edition; and "one must know Cartwright to know the seventeenth century."

Ralph Waterbury Condee, "The Formalized Openings of Milton's Epic Poems." *JEGP* L, 502-508.

PL and PR, through Milton's manipulation of the conventions of classical practice, evoke in their opening passages "a whole segment of western culture." E.g., Adam is immediately associated with the epic stature of Achilles, Odysseus, and Aeneas.

Davis P. Harding, Review of John Milton's *An Apology against a Pamphlet Called A Modest Confutation* etc. by Milford C. Jochims. *JEGP* L, 549-551.

"Definitively establishes the text of the *Apology*."

— Ray L. Armstrong, Lehigh University

**"A FREE-BORN ENGLISHMAN AND ... A CHRISTIAN." HISTORY**

Robertson, D.B. *The Religious Foundations of Leveller Democracy*. N.Y.: King's Crown Press, Columbia Univ., 1951. x-175 pp. \$2.75. (Britain & Canada: Oxford Univ. Press).

Although it should be obvious that Puritans usually formulated ideas in religious terms, some left-wing historians have been so eager to explain in materialistic terms why the Levellers sought democracy that they have been careless about discovering exactly what Lilburne, Overton, & Walwyn said on the subject themselves. Dr. Robertson corrects this omission, discovers what they wrote about democracy & the reasons for their faith in it, surveys the sources, secular & religious, of their thought, & concludes that the vitalization of these men's democratic ideas came from their religious enthusiasm & experience. He admits that they had other motivations but insists that the impetus and strength of the movement came from the Christian faith.

Robertson shows that as far as the leading Levellers were conscious of motives, those motives were primarily religious ones. But he does not deal adequately with the view that these sincerely held and sincerely expressed motives may have been rationalizations. After all, the Levellers had a wide choice of religious sects, "authorities," and doctrines. Why did they tend to fix upon independence & the unique authority of the Bible or religious "experience" rather than upon the doctrines of some other sects or of Anglicanism? Why did one set of teachings and practices strike them as "true" and another set as "false"? An attempt to answer these questions throws an investigator into consideration of possible underlying economic, psychological, or other non-religious motivations. In confining his interpretation to the surface thought of the Levellers, Robertson is unjustified in assuming that an analysis beneath the surface may not reveal vitalizing forces which are more "real" than religious ones. This is not to say that an economic or materialistic interpretation of the Levellers is necessarily sound, but merely to assert that Robertson's grounds for dismissing such views are inadequate.

Small independent artisans, traders, and farmers formed the bulk of the Levellers. They wished freedom from restrictive regulations, monopolies, certain privileged interests, heriots, copyholds, ancient services to Lords of Manors, courts baron, courts leet, the vested interests of certain gilds, & the like. They sought freedom from the hindrances upon their economic activities and access to raw materials & markets. Since they lived in a society whose thought patterns were largely religious, they tended to think in its terms; but their use of religious terms does not necessarily mean that their motives were primarily religious, even though they may have thought so themselves. Perhaps their real reason for rejecting Anglicanism was that it seemed "untrue" to them because it was inappropriate to their needs and interests, economic as well as spiritual. If they chanced upon some sect or doctrines which asserted their right to think and act free from allegiance to the established order or which, if supported, would help to overthrow or weaken the forces interfering with or dominating them, they might find vitality and "truth" in such doctrines & sects. Consciously these men might think that they found these doctrines "true" because they had the authority of the Bible or religious experience behind them. It is not unlikely that the Bible (or the interpretation put upon it) & the religious experience seemed "true" because of some aptness to the worldly interests of these men. Subconsciously, the vitalization & motivation and "truth" of the religious ideas may have derived from underlying economic, psychological, or other factors.

Despite the above comments, there can be no doubt about the importance of this book. Robertson has succinctly and comprehensively provided a groundwork for an understanding of the Levellers as far as their conscious religious motivations are concerned. Mystical experience, church organization, scripturalism and anti-intellectualism, relevance of apocalyptic interest; the doctrine of natural law; Leveller conceptions of human equality, magistracy & consent, the end of law and government, property, God & man, the individual & the community, & history—all these are capably surveyed. Of particular interest is the portion devoted to Leveller sectarianism & natural law, with emphasis upon Christopher St. Germain & Henry Parker.

It is regrettable that Dr. Robertson had no opportunity to examine M.A. Gibbs' biography, *John Lilburne, the Leveller, a Christian Democrat* (London: Lindsay Drummond, 1947). She too fails to consider adequately the forces which may have vitalized the religious faith & experience which, in turn, vitalized the democratic thought of the Levellers. Like him, she refrains from probing beneath the surface. She concludes that the significance of Lilburne's career "is only to be understood in the light of Christian thought" & is best considered "as an example of the role of the Christian in society." Fortunately the two books complement each other without overlapping; both are essential for an understanding of the conscious motivations of the Leveller movement.

J.M.P. (Queens).



# HISTORY edited by Richard B. Vowles - Florida

## SELDEN

Of headline significance is the Bodleian acquisition of certain letters and papers of John Selden, the dates 1616-54 (MSS. Selden supra 108-49). A fuller description may be found in the Bodleian Library Record.

## ROGER NORTH

Birrell, T.A., "Roger North and Political Morality in the Later Stuart Period," Scrutiny, XVII (March, 1951), 282.

Mr. Birrell describes a dissociation of politics and moral sensibility beginning with the Restoration and paralleling the literary cleavage which is so familiar a part of T.S. Eliot's literary theory. Using Roger North as a focal point, he unbares the peace of the Augustans as a "rejection of social obligation, a consequent cynicism and despair, and a potential of madness and suicide," directly emergent from the political morality of the preceding age. The depressing conclusion is that the humanism of North's variety, or of ours today, can do little or nothing to implement social responsibility.

The cult of the virtuoso is related to political irresponsibility of the Restoration and to the "dissociation of the elite;" indeed, it is in these incidental insights that Mr. Birrell is most stimulating. Best of all, Roger North is finally getting the kind of close scrutiny he deserves. One hopes that the Examen, or some part of it, will soon appear in a modern, critical edition.

## DESBOROUGH

Jones, Idwal, "Captain Nathaniel Desborough: a Post-Restoration Sidelight," History, XXXVI (Feb and June, 1951), 45.

The fragmentary account of Nathaniel Desborough, third child of the Major-General John Desborough who married Oliver Cromwell's sister Jane and was one of the Protector's "big three". The article charts his suspect movements in England, arrest, and repeated attempts to gain release as a loyal spy and informer. Nothing is known of him after his departure from the country in 1669.

## OATES

In History (XXXVI, 152), H.R. Trevor-Roper writes of Miss Jane Lane (Titus Oates: the First Biography, London, Andrew Dakers, 1949):

She is not really interested in history: like Titus Oates, she prefers fiction and prefers it both lurid and long. Is she not the authoress of Gin and Bitters, etc.? She should go back to her own business.

## NAVIGATION ACTS

Hinton, R.W.K., and Johnsen, O.H., "The Navigation Act of 9 October 1651," History XXXVI, 173 (correspondence).

## Back Abstracts, prepared by Joseph Allen Bryant, Jr.

LONDON TIMES LITERARY SUPPLEMENT - 1928 <sup>Vanderbilt</sup>

Review of E. H. C. Oliphant's The Plays of Beaumont and Fletcher: An Attempt to Determine their Respective Shares and the Shares of Others (Yale). LTLS, 1,353 (Jan. 5, 1928), p. 8.

Oliphant tries to apportion the "Beaumont and Fletcher" plays among their true authors. "...his method is, in the main, one that will commend itself to the literary critic. His main criteria are genuinely stylistic...."

Letter from Bertram Lloyd on the "Juggling Captain" in "The Fair Maid of the Inn." LTLS, 1,354 (Jan. 12, 1928), p. 28.

Identifies this character from Act V.ii as "the notorious Captain Bubb to whom S. Rid dedicated his little book The Art of Juggling (1614)...."

LTLS, 1,355 (Jan. 19, 1928). No 17-c. items.

Review of The Complete Works of John Webster, ed. P. L. Lucas, 4 vols. (Chatto and Windus). LTLS, 1,356 (Jan. 26, 1928), p. 59.

Shows "not only exact knowledge of the now vast field of Elizabethan scholarship but enthusiasm and literary taste."

David Douglas' English Scholars, 1660-1730, first published in 1939, now appears again, reprinted by Ryre and Spottiswoode (21 s.). The text has been revised, the first chapter expanded, and many illustrations added. It is good to have available again this analysis of "the best sustained and most prolific movement of scholarship which England has ever seen."

Simms, J.G., "Land Owned by Catholics in 1688," Irish Historical Studies, VII (March, 1951).

## QUAKERS

Tolles, F. B. "A Quaker's Curse--Pumphrey Norton to John Endecott, 1658," HLQ XIV (August, 1951), 415.

Pomfret, J.W. "West New Jersey: a Quaker Society 1675-1775," Wm & Mary Q. VIII (Oct., 1951), 493.

## RECENT BOOKS

Coleman, R.V. Liberty and Property (N.Y. Scribner's, 1951). Covers 1664-1765, continuing chronicle which Coleman began in The First Frontier.  
Williamson, H.R. The Gunpowder Plot. (London: Faber).  
Bosher, R.S. The Making of the Restoration Settlement: the Influence of the Laudians, 1649-1662 (London: Dacre).

Review of The Complete Works of Thomas Shadwell, ed. Montague Summers, 4 vols. (Fortune). LTLS, 1,357 (Feb. 2, 1928), p. 77.

Cumbrous volumes but "well produced." The reviewer thinks Shadwell should be considered a precursor of Dickens in "the English tradition of creating odd, whimsical characters."

Letter from F. L. Lucas on the review of his edition of Webster (LTLS, 1,356). LTLS, 1,357, p. 80.

Answers one or two minor objections.

LTLS, 1,358 (Feb. 9, 1928). No 17-c. items.

Review of Arthur F. E. Foley's St. Paul's Cathedral Measured, Drawn and Described (London, privately printed). LTLS, 1,359 (Feb. 16, 1928), p. 105.

This collection of diagrams and drawings gives us the first complete set of measurements of Wren's masterpiece. The text gives a history of St. Paul's. There are appendices on "The Building and Its Purpose" and "Music at St. Paul's."

Letter from Thomas O. Mabbott on "Milton's Letters." LTLS, 1,359 (Feb. 16, 1928), p. 112.

Announces the discovery of seven letters by Milton, addressed to H. Mylius, in the Oldenburg State Archives.

Letter from Louis B. Wright on Middleton's "A Game at Chess." LTLS, 1,359 (Feb. 16, 1928), p. 112.

"It seems probable to me that A Game at Chess was conscious political propaganda for the policy of intervention in the Palatinate in behalf of Elizabeth and Frederick, a policy strongly favoured at this time by Prince Charles and Buckingham."

Review of Norman Ault's Seventeenth-Century Lyrics (Longmans) and A. C. Judson's Seventeenth-Century Lyrics (Cambridge University Press). LTLS, 1,360 (Feb. 23, 1928), p. 126.

Ault's anthology is arranged according to dates of publication and "may be called a model anthology." Judson's includes only twelve authors.

Letter from E. H. C. Oliphant concerning the review (LTLS, 1,353, p. 8) of his The Plays of Beaumont and Fletcher. LTLS, 1,360 (Feb. 23, 1928), pp. 130-1.

"Sir George Etherege." LTLS, 1,361 (Mar. 1, 1928), pp. 137-38.

"...Etherege may be regarded as the peculiar flower and product of Restoration society.... His letters reveal him as a born disciple of Epicurus, moderate and kind in his pleasures, and, above all, enjoying things of the mind and indulging himself more in the contemplation of folly than in its practice.... Etherege introduced a new way of writing plays which was thenceforth to serve as a model for English social comedy."



Atkins, J. W. H., English Literary Criticism: 17th and 18th Centuries. London, Methuen, 1951, 385 p.

Readers familiar with Professor Atkins' four volumes on earlier criticism will not be disappointed in this new study which brings his sound critical perspective and broad learning to bear on 17th and 18th century English criticism. Viewing history, in Croce's terms, as a "pressing toward a goal and consummation in the future," Atkins, in this well-balanced and meticulously organized survey, presents these English critics, in an era of pervasive French neoclassic influence, as never wholly subservient to authority but rather as flexible growing forces in the progress toward a "more enlightened conception of literary criticism," the development "from the study of literature in *vacuo* to the study of its relation to the mind of man and its external environment."

The presiding genius in this gradual emergence of modern critical values and methods — increased psychological insight, historical perspective, the criterion of universal appeal, and more concrete appreciation of the aims and effects of actual literary works — proves to be Longinus, on whose fertile and widespread influence fresh insight is offered.

Here is a valuable supplement to Spingarn, to Saintsbury and to the many more specialized studies in this area. More directly concerned with theory than Saintsbury and more selective in treatment, Atkins avoids the temptation to scrappy running commentary by careful topical organization and constant reference to central ideas. The Dryden chapter, the best in the book, for example, is a reevaluation based on a masterful summary of major ideas culled from the range of Dryden's prose, with a constant eye to the "new and fruitful lines" of criticism there opened up. Thus Dryden, (the Hamlet left out of the play, as Spingarn confessed, in the valuable introduction to his Critical Essays of the 17th Century) is restored to a central position and can be seen clearly in relation not only to 17th century figures but also to the next age. The single unified treatment of these two hundred years commends itself, enhanced as it is by judicious selection. The author does not lose direction in the increasing mass of documents. Though one may regret here and there the dismissal of certain pieces with mere listing (e.g. Gerard and Alison on taste), the gain in focus upon major developments and fuller exploration of key works amply compensates.

Professor Atkins' enthusiasm is for the truly aesthetic, the personal, the "magnetic note" by which a critic leads or draws; his own critical sensibility and constant eye for neglected critical *aperçus* make fresh and effective his interpretation of works heretofore often treated perfunctorily. Notable are his view of Sprat's work on Cowley, "the first literary biography in English"; Walsley's "Preface to Valentinian" ("a timely, if imperfect plea for criticism of the purely aesthetic kind"); Lowth's Lectures on the Sacred

The University of Miami's second Annual Shakespeare Conference will be held late in April, 1952, in conjunction with the University's Shakespeare Festival. The Festival itself will feature Drama Department productions of Romeo and Juliet and The Taming of the Shrew. The deadline for papers or notices of intention to submit papers is February 15th, 1952. The University offers to house participating scholars, either in homes of its staff members or in commercial hotels in the area. Further, the University of Miami Press tentatively projects a volume of studies in Shakespeare and his milieu for publication in 1953. Contributors to the Conference will probably be invited to publish their papers in this volume. Papers on any aspect of Shakespeare's work or age, including studies of his contemporaries, will be considered.

Papers or notices should be addressed to Dr. A. D. Matthews, Chairman, Shakespeare Conference, University of Miami, Coral Gables, Florida.

Poetry of the Hebrews, and Pope's Art of Sinking. The reader is prompted to turn anew to these works and many more, not as historical curiosities but for their bearing on sound critical perception in any era.

The survey is well-proportioned, its temper eminently moderate and sane. Two solid chapters on French influences provide a sufficient background without adding anything to Spingarn's presentation. Rarely does the author's temperate fairness desert him: a possible exception is his harsh tagging of Rymer (on whom one might hope the worst had long ago been said) as "the nadir of criticism ... revealing once for all what aesthetic criticism is not."

Having made the whole history of criticism his province, the author is no doubt wise to keep his eye wholly on primary sources, yet one misses the enrichment that would come from more frequent reference to literature contemporary with the critics and from fuller use of recent scholarship (e.g. Austin Warren on Pope's criticism; Samuel Monk on the sublime). The comprehensive study must sacrifice specialized matters, but ampler notes on scholarship would have increased the book's usefulness, as would the more purely mechanical provision of subheadings for ready reference within the chapters of what is a most welcome study, presented with grace and critical acumen.

—Dorothy Richardson, Queens College

#### RECENT BOOKS OF THE SEVENTEENTH CENTURY

Adams, Arthur J. History of the Worshipful Company of Blacksmiths From Early Times Until the Year 1785. Being selected reproductions from the original books of the company; an history introduction, and many notes. Sylvan Press, 21s.

Appleton, William W. A Cycle of Cathay. The Chinese Vogue in England in the 17th and 18th Centuries. Columbia Univ. Press.

Atkins, J.W.H. English Literary Criticism of the Seventeenth and Eighteenth Centuries. Methuen, 21s.

An Atlas of Tudor England and Wales. 40 plates from John Speed's Pocket Atlas of 1627. Introduced and Described by E.O.R. Taylor. Penguin Books, 3s 6d.

Barker, Sir Ernest (editor). Social Contract. Essays by Locke, Hume, and Rousseau. (Worlds Classics) Oxford, \$1.25.

Bowle, John. Hobbes and his Critics. A Study in Seventeenth-Century Constitutionalism. Cape, 10s 6d.

Boxer, C. R. The Christian Century in Japan, 1549-1660. University of California Press.

Browning, Andrew. Thomas Osborne, Earl of Danby and Duke of Leeds, 1632-1712. Vols. I and III. Glasgow: Jackson, 20s.

Carré, Henri. The Early Life of Louis XIV (1638-1661). Translated from the French by Dorothy Bolton. Hutchinson, 15s.

Chastel, A. Florentine Drawings. XIV-XVII Centuries. Translated from the French by Rosamund Frost. (Hyperion Drawing Series). Heinemann, 12s 6d.

Clapham, John. Elizabeth of England. Edited by Evelyn Plummer Read and Conyers Read. Philadelphia: Univ. of Pennsylvania Press.

Costume of the Western world, Parts 4 and 5. Read, Brian. The Dominance of Spain 1550-1660. Blum, Andre. Early Bourbon, 1596-1643. Translated from the French by D.F. Milton. Harrap, 10s 6d each.

Darbishire, Helen. Milton's "Paradise Lost". Oxford, 2s 6d.

- Donne, John. The Prayers of John Donne. Selected and ed. from the Earliest Sources, with an Essay on Donne's Idea of Prayer by Herbert H. Umbach. New York: Bookman Associates, \$2.50.
- Dorset Hearth Tax Assessments, 1662-1664. (Rawlinson MSS. B. 292-296 in the Bodleian Library.) With Introduction and Appendices by C.A.F. Meekings. Longmans, 25s.
- Douglas, David C. English Scholars, 1660-1730. Eyre and Spottiswoode, 21s.
- Dupont, Jacques and Mathey, François. The Great Centuries of Painting. The Seventeenth Century. The New Developments in Art from Caravaggio to Vermeer. Translated by S.J.C. Harrison. Skira, \$12.50.
- Earp, T.W. French Painting: From the Seventeenth Century to Today. Avalon Press, 8s 6d.
- Emerson, William Richard. Monmouth's Rebellion. New Haven: Yale University Press.
- Erlanger, P. George Villiers, Duc de Buckingham. Paris: Gallimard, 530fr.
- Gamble, Rev. W. William Bedell; His Life and Times. Dublin: Society for Promoting Christian Knowledge, 10s 6d.
- John Gerard. The Autobiography of an Elizabethan. Translated from the Latin by Philip Caraman. With an Introduction by Graham Greene. Longmans, 18s.
- Hahn, Emily. Aphra Behn. Cape, 12s 6d.
- Jones, Richard Foster and others. Seventeenth Century: Studies in the History of the English Thought and Literature from Bacon to Pope. Stanford Univ. Press, \$7.
- Louthan, Doniphan. The Poetry of John Donne; A Study in Explication. New York: Bookman Associates, \$3.50.
- Milton, John. Paradise Lost and Selected Poetry and Prose; Edited by Northrop Frye. New York: Rinehart, .75.
- Parrish, Carl and Ohl, John F. (editors). Masterpieces of Music Before 1750. New York: Norton, \$5.
- Pinto, V. de Sola. The English Renaissance, 1510-1688. With a Chapter on Music by Bruce Pattison. (New edition). Cresset Press, 10s 6d.
- Poonen, T.I. A Survey of the Rise of the Dutch Power in Malabar (1603-78). With Foreword by K. Zachariah. India: University of Travancore.
- Poynter, F.N.L. and Bishop, W.J. A Seventeenth Century Doctor and his Patients: John Smycotts, 1592(?) - 1662. Bedfordshire Historical Record Society. Volume XXXI. The Society, 25s.
- Shearer, Andrew. Extracts from the Burgh Records of Dunfermline. In the 16th and 17th Centuries. Secretary, Carnegie Dunfermline Trust, 10s 6d.
- Stand, J.W.C. The High Church Schism. Four Lectures on the Nonjurors. The Farth Press, 4s 6d.
- Williamson, George. The Senecan Amble. A Study in Prose Form from Bacon to Collier. Faber and Faber, 42s.
- Williamson, Hugh Ross. The Gunpowder Plot. Faber and Faber, 21s.
- Winterich, John T. The Grolier Club, 1884-1950. An Informal History. New York: The Grolier Club, \$2.00.

Wolf, A. (With Cooperation of F. Dannemann and A. Armitage) A History of Science Technology and Philosophy in the Sixteenth and Seventeenth Centuries. New edition prepared by Douglas McKie. Macmillan, \$7.00.

Wolf, John B. The Emergence of the Great Powers. (Rise of Modern Europe, vol. 7.) A History of Europe in the Late 17th and Early 18th Centuries, Analyzing the Great Wars of the Period and the Intellectual Spirit of the Time. Harper, \$5.00.

—Thomas B. Stroup  
University of Kentucky

Jones, Richard Foster (and others writing in his honor), The Seventeenth Century: Studies in the History of English Thought and Literature from Bacon to Pope. Stanford University Press, Stanford, California, 1951. pp. viii & 392.

This collection of essays was compiled by friends of Professor Jones to mark the occasion of his sixty-fifth birthday. It includes an excellent commentary by Marjorie Nicolson upon Mr. Jones's pioneering labors in the history of ideas; five of his uncollected essays and a bibliography of his writings; and fourteen essays on three allied topics: science and its relation to literature, literary and rhetorical theory and practice, and ideas of broadly philosophical interest. The contributors are Louis Bredvold, Herbert Davis, John Fulton, William Haller, Edward Niles Hooker, Merritt Hughes, George Parks, George Sensabaugh, George Sherburn, Clarence Thorpe, E.M.W. Tillyard, Virgil Whitaker, Helen White, and Basil Willey. Of the quality of the book, suffice it to say that it is worthy of the man it honors.

When, in 1920, Mr. Jones published his "Background of 'The Battle of the Books,'" only one or two significant studies of the impact of science upon literature had appeared. These books, which deserved well, received little attention at the time. Mr. Jones's work on the Ancient-Modern quarrel enjoyed wider circulation among a more appreciative audience. Even so, it was a decade before literary historians in any numbers followed his lead. But between 1930 and 1950, some 1300 books and articles in the field appeared, and in 1939 the MLA legitimized the study by forming the discussion group "General Topics VII." As Miss Nicolson says, "We had sown the wind and are reaping the whirlwind." It is good that Mr. Jones's part in the matter has received its proper recognition.

The Jones articles collected here are "The Background of 'The Battle of the Books,'" "Science and Criticism in the Neo-Classical Age of English Literature," "Science and English Prose Style in the Third Quarter of the Seventeenth Century," "The Attack on Pulpit Eloquence in the Restoration," and "Science and Language in England of the Mid-Seventeenth Century." They read as well now as they did ten, twenty, or thirty years ago. Other essays which deal specifically with literary-scientific relations are Bredvold's "The Invention of the Ethical Calculus," Fulton's "Some Aspects of Medicine Reflected in Seventeenth-Century Literature with Special Reference to the Plague of 1665," Sherburn's "Pope and 'The Great Shew of Nature,'" and Willey's "The Touch of Cold Philosophy."

—C.M. Emery—Miami

### A Suggestion

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# COGHILL'S SAMSON AGONISTES AT OXFORD

One of the many interesting special events of the 1951 Festival of Britain was the presentation in the great quadrangle of All Souls College, Oxford, between July 10th and 14th, of Milton's *Samson Agonistes*, staged by Mr. Nevill Coghill and acted by a cast chosen mainly from colleges of the university. Temporary scaffoldings had been built for seating. A corner of the gray quadrangle suggested the prison in Gaza, a small platform, elevating Samson a little above other actors and chorus, being the one simple addition to the quadrangle setting. Floodlights illuminated the acting area as darkness gathered. Against the simplicity of background, the costuming of actors and chorus was strongly contrasted. Manoaah and the chorus were in Puritan garb of Milton's time. Samson of course was in prison rags. Dalila, her damsels, and other Philistines were in costumes like those of the court of Charles II. Harapha of Gath, the "rival giant," was a fop whose garb and manner might have been borrowed from a production of Congreve. The effect was of course to emphasize the personal elements in the play, its reflection of the mind of Milton fallen on evil days after the Restoration, an effect entailing both advantage and disadvantage, as I wish to suggest later. The chorus, six in number, divided its lines among the speakers, each member reciting his block of lines and then giving way to another. The divisions had been skillfully made, marking effectively the developments of thought and emotion in the lines. The problem of chorus lines, similarly solved in several recent New York adaptations of Sophocles and Euripides, was effectively surmounted, though "purists" may have rebelled. The chief roles were acted with promise of distinction by Mr. Robin Jordan as Samson, Miss Claire Brunner as Dalila, and Mr. Kenneth Gregory as Manoaah.

Like others I was grateful for the rare opportunity to see *Samson* produced. One conclusion was inescapable: though Milton did not write *Samson* for the stage, it is a splendid acting vehicle, intensely dramatic. The long speeches are not static. The play moves forward steadily, with mounting suspense and effect. The language is a sinewy dramatic medium, spare, resonant, clenched in impact. Between the varied choral interludes, the episodes are cumulative in dramatic effect within themselves and within the frame of the whole. Dalila's effort to entrap Samson again is more than a poetic exercise in Euripidean dialectical subtlety; it is tense drama when acted as Miss Brunner acted it. The final scene, with its splendid speech of the messenger and its great lines by Manoaah and the chorus, expressive of catharsis and reconciliation, gains great power in presentation. *Samson* can be effective theatre.

The use of costumes of Restoration times was the most striking way in which the production underscored Milton's reflection of personal experience and recent history in the play. By directing attention towards these elements, the interpretation no doubt sacrificed something of the more universal dimensions of meaning. If Samson points clearly to the blind Milton, eyeless in the Gaza of Restoration England, disappointed, his cause defeated, if the excesses and idolatries of the Philistines are thought of as those of the court of Charles, if Milton's experiences in marriage loom large behind his treatment of themes of wedlock and woman, the play necessarily narrows somewhat in its range. But the truth surely is that *Samson Agonistes* is more interesting and compelling than it could otherwise be, when it is read or seen in the light of biography and seventeenth-century history. The Puritanism of Milton's time doubtless has much to say to us today, but its creed is not one accessible to us or efficacious for our day. *Samson Agonistes* is an intensely personal document which gains dramatic force from its parallels with the career of Milton and with his relation to history. The narrowing of the great Samson theme, through the pressure of the personal and the historical upon it, limits the range of its appeal but increases its dramatic force. The play can never appeal strongly to a large and unlearned theatrical audience, unfortunately, as *Oedipus the King*, for example, might.

One detail of the production was especially calculated

to arouse controversy. The interpretation of the boastful and pusillanimous Harapha as a perfumed fop, mincing in manner and gait, was something of a distortion. It had, however, the virtue of pointing up the concentrated, stinging Miltonic scorn and irony of a famous scene.

The audience was of course hardly a "popular" one. With such an audience, the play, set frankly within a period framework by its manner of production, excited difference of opinion. But whatever it may have lost in other respects in Mr. Coghill's presentation, it gained dramatic immediacy through the focus on its most moving aspect: its revelation of a great poet, intensely personal, creating scenes of extraordinary power out of intimate experience and feeling. Milton did not attain dramatic objectivity in *Samson*, but he wrote powerful drama — for a limited audience.

Queens College

Dwight Darling



"You're such a critic, Mr. Congreve."

Congreve, William. *The Way of the World*, ed. by Henry Ten Nyck Perry. No. 551 of Crofts Classics. New York, Appleton-Century-Crofts, 1951. 105, xii pp

This is an annotated text for students newly introduced to the play, generously supplied with information, all of it useful, some of it necessary, some of it, we dare hope, superfluous. But Mr. Perry knows the lacunae of the undergraduate's literary knowledge and probably had good reasons for glossing what often seems obvious. The Commendatory Verses, dedication, prologue and epilogue which we expect to find are all here, with the performers' names. There is an excellent introduction dealing wholly with the difficulties of the play, a list of Congreve's dates, and a bibliography of twelve titles. A most welcome addition to this apparatus is an Argument, to supply the student with that part of the story that lies ahead of the dramatic action.

The Argument, says Mr. Perry, is justified by the compressed structure of the play, which, like those of classic drama, is but the climax of events that have arisen in the lives of the characters before they appear. Too often the student flounders in his attempt to understand and remember the motives for the sudden changes in the characters' behavior, changes on which much of the comic effect depends. The plot is too complex, too tightly bound within the limit of a few hours, to be followed easily unless the foregoing and the present events are properly disentangled. In the introduction he undertakes further to simplify the action, separating it into two phases, the amatory and the financial, and placing the characters into a scheme that shows their contribution to, and dependence upon, the structure; for the play, he says, is "almost too well integrated" and "very much like Ben Jonson's 'comedy of humours' in the way the characters are handled." From this handling comes the theme of the play: the conflict among "decent" and "worldly" people when moral values contend with the way of the world. All of this should go a long way to explain why *The Way of the World* is more than a picture of the manners of a society and its author more of a critic than a mere observer.

The text is based on those of the first two quartos of 1700 and 1706, in both of which no scene divisions appeared. Except for the opening of Act V, where a change of scene is necessary because the stage has been emptied, and time has elapsed for events off-stage, the cutting of frequent scene changes and the resultant continuity of action read smoothly and easily. The modern punctuation is wholly admirable. It more accurately represents the phrasing and tempo of colloquial speech than did the profusion of colons and dashes of former texts.

—E. G. Scanlan, Queens College

# THEOLOGY

edited by  
ARTHUR D. MATTHEWS-Miami

Ferguson, Wallace K. "Interpretation of the Renaissance." *JHI*, XII (1951), 483-495.  
Christian unity had been decidedly broken during the Renaissance. Changes in the 17th C. were more of degree than kind. This article is not especially concerned with theology, but, in the interest of meaningful periodization in the study of history, with producing a functional definition of the term Renaissance.

## Church Councils

De Clerq, Charles. *Conciles des orientaux catholiques* (Histoire des Conciles d'après les documents originaux, Tome XI, première partie de 1575 à 1849). Paris: Librairie Letouzey et Ané, 1949.  
Continuation of Hefele's history of the councils.

Martensen, Hans Lassen. *Jacob Boehme*. Ed. Stephen Hobhouse. New York, 1949.  
A new ed. of M's 19th C. criticism of Boehme's theosophy.

Millar, Patrick. *Four Centuries of Scottish Psalmody*. Oxford University Press, 1949.  
A history of the Scottish Psalter in Metre from the Psalter of 1564 to that of 1929 with predictions for the future and analyses of the background. Traces psalmody from Green translations through Latin into the vernacular. Special attention to Luther, Calvin, Knox, French Psalter of 1541-62 & Anglo-Genevan Psalter of 1561. Contains a chapter on the English Psalter of 1564, the Great, of 1635, & the 2nd Scottish, 1650.

Archivum Hibernicum, XV. Ed. Patrick J. Corish. Maynooth: Catholic Record Society of Ireland, 1950.  
Contains following edited documents: the 3rd instalment of miscellaneous mss., 1602-1715, ed. B. Jennings; *Sanguinea Eremitum Martirum Hiberniae Ord. Eremit. S.P. Augustini*, 1655, ed. Francis Martin; & *Some Records of the Irish College at Bordeaux*, 1618-1774, ed. Father T. J. Walsh.

## Divine Law

Mosse, George L. *The Struggle for Sovereignty in England*. East Lansing: Michigan State Coll. Press, 1950.  
Interesting analysis of the effect of changing ideas about the "law of God" upon common law. Rejects the view that the political philosophy of Jas. I was alien to English thought & cites Raleigh, Mainwaring, Forsett, & others who believed the king to be *solutus legibus*.  
Also rejects the view that Bacon was "his master's voice," for "this devoted servant of the king found himself at the crossroads: in conflict between the traditional ideas, in which as a lawyer he had been trained, & the new quest for sovereignty in the constitution."

## Socinianism

McLachlan, H. John. *Socinianism in Seventeenth Century England*. Oxford University Press, 1951.  
Well documented, scholarly study of origins of Socinianism, its introduction to England, & its influence on 17th thought. Finds little or no influence on Cambridge Platonists but believes that Oxford, Hales, & Chillingworth absorbed Socinian principles. Generally concludes for a more widespread influence than has been recognized previously.

## SOME RECENT MSS. ACCESSIONS

The University of Missouri has added about 1000 items to its collection of 16, 17, & 18 C. English political & religious pamphlets. Duke has acquired 562 more 17th C. tracts. Wm Andrews Clark Memorial Library, UCLA, has added about 1000 17th and 18th C. political & religious tracts to a collection of over 7000 items.

THE ANNUAL RENAISSANCE MEETING IN THE SOUTHEASTERN STATES will be held at Duke University on 18-19 April, 1952. Allan H. Gilbert is in charge of the meeting this year. Scholars from all parts of the Southeast are invited to submit papers. Studies in Renaissance fine art, history, & philosophy as well as those in languages and literature will be welcome. Papers should be planned to take not more than 20 minutes reading time. They should be submitted as early as possible--none later than 1 March--to Dr. Gilbert at 503 Compton Place, Durham, N.C.

## ABSTRACT

## Wycherley

Chorney, Alexander H. "Wycherley's 'Manly' Reinterpreted," in *Essays Dedicated to Lily Bess Campbell*. University of California Press, 1951.  
The Plain Dealer's main character is not Wycherley's alter ego or hero, but a comic figure whose humor takes the same pattern as Earle's "A Blunt Man." Manly's satiric hits do not invalidate his comic nature: both M. & his age need correctives, and W. provides these in the same dramatic fabric.

## Abstracts HUNTINGTON LIBRARY QUARTERLY

Marquardt, William F. "The First English Translations of Trajano Beccalini's *Ragguagli di Parnasso*: a Study of Literary Relationships." *HQA*, XV (Nov. 1951), 1-19.  
A discussion of the relationship between Thomas Scott's *News from Parnassus* and the three parts of Sir William Vaughn's *The New-found Politic*. Marquardt contends that the author of Part II of *The New-found Politic*, previously identified as Robert Burton, is actually Scott. Concludes that Scott took liberties with Beccalini for propagandist reasons, that Vaughn's alterations were chiefly due to his faulty Italian, and that "Florie alone had standards of accuracy in rendering the meaning of his author."

Gene Andrews, Arkansas A & M College

"YOU MUST OWN RELIGION IN HIS RAGS, AS WELL AS WHEN IN HIS SILVER SLIPPERS."

Henri Talon. John Bunyan: *The Man and his Works*. London: Rockliff, 1951. 25s.

## BUNYAN

This profound, well authenticated, exquisitely penned study of Bunyan, man and writer, by the Professor of English at Dijon, is a worthy successor to his consideration of Wm. Law and his ed. of selections by John Byrom. It will not replace the factual John Bunyan by John Brown, revised by Frank Mott, 1928, but it provides the most penetrating examination of the inward man and his spiritual biography yet published. York Tindall view that *Grace Abounding* is a traditional "mechanick preacher's" confessions is shown to overlook new spiritual insights. Mr. Badman is too didactic, the Holy War too carefully constructed, but *Pilgrim's Progress* (to which a third of the study is devoted) is "one of the rare works which give man his measure." Bunyan's style is analysed from the somewhat oratorical early sermons to the disciplined simplicity of the best known works.

The translator, Mrs. B. Wall, has retained the clarity and grace of the French original, published in 1948. Every college library should possess this model of scholarship. JMP (Queens).



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